COURIER

FROM THE EDITOR'S DESK...

The Summing Up

■ Before the autumn foliage reminds us once again that the concert season is upon us, it is worth our while to look back over the unusually rich and varied summer festivals now coming to a close. Only a few years ago, musicians, particularly orchestra members who were under contract for only 20 to 36 weeks of the year, dreaded summer as a season of unemployment. To a great extent, these stringent prospects have been alleviated by the recent blossoming of summer music festivals throughout the land.

Apropos seasonal employment of musicians, we are glad, too, whenever we read of a group who take matters into their own hands. A case in point is described in a news item from New Orleans. In this city, 50 professional musicians, faced with unemployment because of the demise of the summer "Pops" concerts, initiated a series of concerts in the air-conditioned Municipal Auditorium. The players, all members of Local 174, AFM, raised $15,000 for basic expenses and agreed to play without the usual salary guarantee. Large and appreciative audiences proved that the risk was worth taking. Many other musicians, in similar crises, may discover for themselves that the bull of unemployment need not be so terrifying if he is seized quickly by the horns.

This is perhaps the most practical blessing of summer festivals. But there are other aspects which are every bit as encouraging from an artistic standpoint. First of all, there is obviously an increased demand for good music among people who have hitherto been only slightly "exposed" to it. It is in these summer festivals, too, where new compositions and composers, as well as interesting revivals, are most likely to find their most appreciative audiences. The Opera Department at Tanglewood, for example, has presented rarely heard works this season, such as Toch's *The Princess and the Pea*, Hindemith's *Hin und Zurück*, and Vecchi's *L'Amfiparnasso*. Experimental wind music was featured this year at the Brevard Festival's premiere performance of Eino Rautavaara's "A Requiem in Our Time." The Peninsula Music Festival gave a performance of the Rococo Suite for Viola and Orchestra, composed especially for the Festival by Marais-Pisk. *The Voice*, a new American opera by Kondorossy, was premiered at the Plymouth Center of Music and Drama. Darius Milhaud's Sonata for Viola and Piano, and Charles Jones' Fourth String Quartet, were outstanding contributions at the Aspen Festival.

From Maine to California, from Washington State to Florida, music-lovers have enjoyed a more varied and comprehensive musical repast this summer than ever before. More musicians found summer jobs, more new and rarely heard music was performed, and larger audiences attested to the growing popularity of summer concerts. Perhaps the "Pops" concert has done more to popularize good music than any other venture since the advent of radio. Within a few years we may witness in this country a demand for good music, as a necessity rather than a luxury, every bit as widespread as it is in much of Europe, where even small communities would consider the curtailment of musical activities as an austerity measure of the most extreme sort.

Gid H. Waldorf

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • SEPTEMBER, 1954

In this issue . . .

ALONG 57th STREET 4

LETTERS TO THE EDITOR 5

MUSICAL WORLDFARER (On the Cover) 6
Henry W. Levinger

HI FI AND MUSIC 7
What About Tape?
Edward Tatnall Canby

NORTH OF THE BORDER (Canadian Report) 8
Ezra Schabas

THE NATIONAL SCENE 10

LISTENING WITH BOTH EARS 21
Glyndebourne Revisited
Fred Grunfeld

A BIRTHDAY SALUTE 22
The Cincinnati Symphony Orchestra
Louis John Johnen

THE INTERNATIONAL SCENE 24

HERE AND THERE 31

BUGLES AND BELLS 32
H. W. Heinsheimer

NO REST FOR PAGANINI 33
Weldon F. Heald

SCHOOL NEWS 34
Gid W. Waldrop

BOOK REVIEWS 40
Harold C. Schonberg

THE DANCE 41
Rosalyn Krokover

UP AND DOWN THE GUILD KEYBOARD 42
Grace White

NEW MUSIC 43
J. Kenneth Wilson

SACRED MUSIC 44
Leon Carson

REVIEW OF RECORDED MUSIC 45

MUSICAL ACROSTIC No. 8 46
Charles Kent

Published by The Musical Courier
A Publication of Gainsburg-Shack, Inc.
119 West 57th Street, New York 19, N. Y.
Tel. CIrcle 7-4500 Cable Address, MUSICURIER

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

DIRECTOR OF PROMOTION AND CIRCULATION
Bernard G. McIntyre

CONTRIBUTING EDITORS
Herbert I. Bennett
Edward Tatnall Canby
Leon Carson
W. Leland Frazier
Fred Grunfeld
H. W. Heinsheimer
William Holmes
Rosalyn Krokover
Charles Kent
Leo Lerman
Marvin D. Levy
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

MUSICAL COURIER REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (Hollywood 5-4467), editorial representative: Dorothy Bersin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: R. H. Hagan, 1154 Filbert St., San Francisco 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. CINCINNATI: Louis John Johnen, 3335 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Coicao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Bingerstrasse 66, Berlin-Wilmersdorf. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWEDEN: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo. AUSTRALIA: Eunice Gardiner, Daily Telegraph, 168-174 Castlereagh St., Sydney, N. S. W.

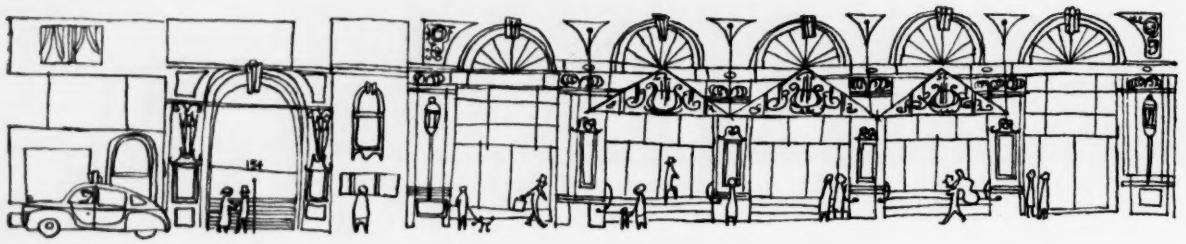
Vol. CL, No. 3
Whole No. 3294

MUSICAL COURIER, Published semi-monthly October through May and monthly June through September at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1833, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscriptions—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-fourth Year
September, 1954

ALONG 57th STREET



■ Last month we had to cut, at the last moment, our "rumor" telling that **Virgil Thomson** was resigning from his *Herald-Tribune* post. The rumor became fact before we could rumor it to you. This month's Virgil Thomson rumor is that he is to become *The New Yorker's* first stringer. We hope that when you read this rumor it will also be fact, but we do not intend to cut it even if it is. Ubiquitous thinks that *The New Yorker* would be a wise, wise publication if it did manage to snare corrosive Virgil. It is all very well for him to want more time for composition, etc., but who's to monitor other's compositions in the style to which Virgil has accustomed us? The choice of **Paul Henry Lang** for the Thomson *Tribune* situation is certainly an imaginative one, but Mr. Lang, eminent musicologist and historian that he is, is no Thomson. . . . Incidentally, and not co-incidentally, look for more **Goddard Lieberson** pieces in *The Reporter* Magazine. They liked those they published so well that they've asked the Columbia Records exec to scribe more.

■ And here's the line-up for that Met opening night antipasto (we named it that some issues ago and we still feel precisely that way about it): **Leonard Warren** will open the bout with the Prologue to—guess what?—"Pagliacci." Then all those gay glittering people who aren't in the Sherry domain of the Met but in the Met proper will get to hear Act I of the "La Bohème." The cast, as now scheduled: **Victoria de los Angeles, Richard Tucker, Frank Guarrera, Clifford Harvuot, Norman Scott. Alberto Erede** conducts. After which comes Act II of "Il Barbiere di Siviglia." And that will be sung by **Roberta Peters, Jean Madeira, Cesare Valletti, Robert Merrill, Fernando Corena,** and **Jerome Hines. Alberto Erede** conducts. And then we hear Act I, Scene I, and in its entirety, Act II, of "Aida." Singing: **Zinka Milanov, Blanche Thebom, Mario del Monaco, Leonard Warren, Jerome Hines,** and **Lubomir Vichegonov.** Conducting: **Fausto Cleva.** After which the entire audience and company should get themselves to Hernando's Hideaway—but fast. Or merely limp away home, there to brood over this single substantial fact: the vigorous babe known as The Chicago Lyric Opera Company opens (if all goes as scheduled) with "Norma." And who's to be their Norma? **Maria Meneghini Callas,** making her American debut. That should happen come Nov. 1, in Chicago of course, and we understand that Angel, who issues most of the Callas recordings here, is busy making plans for some sort of festive celebration after the opening. Other promised Chicago opera events: "The Taming of the Shrew" with **Miss Irene Jordan;** a "Barber" with **Simionato, Simoneau,** and **Rossi-Lemeni;** a Callas "Traviata"; a Callas "Lucia"; a **Steber** "Tosca"; a "Carmen." Also about La Superba: she has made no commitments in the U.S.A. save with the Chicago company. Not a one.

■ Hint to a wide-awake opera company: **Leontyne Price** wants to do an "Aida." She wants to do this very, very much. She should be a wonderful Aida—also, she has a following, what with the plaudits in "Porgy and Bess" and what with her excellent bookings this concert season. . . . Rumor which may be fact before this reaches you: **Inge Borg** may go to the Met. The West Coast knows her as a thrilling Salomé, a brooding Elektra, and a passionate Senta. (Note: this is being written on the hottest day in August, so why not "thrilling," "brooding," "passionate"?) . . . And while we are still on opera and opera personalities: what has become of that mystery thrush, **Womba Mae Kennedy?** When last rumored about, she was said to be making a Mattiwilda Dobbs triumph somewhere in Germany. Ubiquitous would certainly appreciate any Womba Mae Kennedy news. **Jennie Tourel** wrote *Musical Courier* staff member Leo Lerman that she would ferret out Miss Kennedy, but then Jennie wafted to African glory, so, of course, she seems to have given up as *Courier* sleuth. Does anyone know anything about mystery mezzo Womba Mae Kennedy?

■ Do not miss an Italian import: "Hurdy-Gurdy." This is a long, delightful flikker with a very happy score and exhilarating décor. It's set in Naples, past and present, and the **de Cuevas Ballet** replete with **Massine, Hightower, Tallchief,** and **Chauviré** all dance in it. We do not know whether it is a "good" movie, but we do know that we loved almost every moment of it. . . . Then there is "The Egyptian"—and is that fun! Decca should be releasing some of its extremely Egyptian score soon. Incidentally, a score that is a joy is the one LP'd from "The Golden Coach." . . . So that brings us to "The Earrings of Madame De." This movie is most beautiful to look at; most beautifully acted by **Charles Boyer, Danielle Darrieux,** and **Vittorio De Sica;** and just lovely to listen to . . . a lavish precise recreation of fin-de-siècle Paris.

■ Congratulations to **Sacha Schneider** for two reasons: 1) getting wonderful actress **Geraldine Paige** to marry him; 2) giving New York's most enterprising concerts, the chamber music series in Washington Square. What a full life that wild-haired fiddle player has. . . . Don't miss the **Santa Cecilia Choir** when Hurok brings them here from Rome. They are scheduled for 10 weeks beginning on Oct. 9. Said to be best *a capella* choral group anywhere. . . . Good luck to **David Lloyd** and his singers, who will be touring a concert version of "Cosi fan Tutte." Most courageous of the tenor to try this, and how wise to include among his singers **Phyllis Curtin** and **Barbara Gibson.** . . . Belated congratulations to **Wanda Landowska** on her 75th. Victor is commemorating with a new Landowska recording of 30 Bach pieces. . . . Congratulations to **Margot Fonteyn** on becoming president of the Royal Academy of Dancing. Last exec was **Dame Adeline Genee.** She took office in 1920. . . . That ballet **Zachary Solov** will choreograph, the one to double-bill with "Salomé," will be danced to a score based on "unfamiliar" Verdi. That's all there is, there isn't any more right now. See you in October. UBIQUITOUS

LETTERS TO THE EDITOR

Dear Editor:

Tilting at windmills, whatever the degree of logic involved, always has seemed an unprofitable exercise. The *Musical Courier,* venerable journal of melodic thought, has been chiding radio station WOR, and other such dispensaries of airborne culture, for dodging an "ethical obligation" to employ "live" musicians. [See *Musical Courier,* May 15, 1954.] The pinch of economy has turned the radio eye toward "canned" sound, an expediency devoid of myriad troubles. The *Courier* feels that its union sympathies have been bruised. It thus betrays, I'm afraid, a lack of sympathy with music itself.

"Certainly," complains the *Courier,* "the negligible amount paid by radio stations and broadcasting networks for the use of recordings will not sustain many musicians. It is interesting to note that major radio stations the world over, except in the United States, maintain with pride their own orchestral ensembles."

This is quite true, but let us dig a little deeper. It is not the fashion, I know, to defend the "soulless" corporation in such an ephemeral doctrine as "art for art's sake"; yet fair is fair, and we must concede to these corporations the virtue of a thankless task well performed. If the *Courier* really seeks interests to note, it might accord radio stations and broadcasting networks a palm or two in the development of American music; specifically, in the stimulation of a dormant and semi-literate audience.

Quests and surveys have established a curious resurgence of serious music, as reflected in the record sales of shops and bazaars up and down the land. Masterpieces of musical thought and creation seem to be preferred to the banalities and perversions served by the juke box. So-called "name bands" are dying or deceased, life of the "hit song" has become minute, and the lords of "swing" and "jive" now seek the indulgent arms of television. Start of this edifying reform can be ascribed to the labors of broadcast corporations in the vineyards of serious music. It has been a selfless devotion, too, with meager prospect of adequate return.

The *Courier* cannot deny, to cite an instance, that the National Broadcasting Company organized and trained one of the most polished and dazzling orchestras of the world merely to lure Arturo Toscanini from his Italian exile, thus to proffer great music to countless thousands at its own expense. These NBC concerts have been "sponsored" in their 17 years, but not at first, nor in later years. The same "soulless" corporation has commissioned new works again and again; has been ready and generous in its cooperation with the Music Critics' Circle of New York, which seeks each year to cite and reward the composers of promising scores; has set up expensive and competent staffs to cope with ethical and artistic problems; has given openly of its time, a stock in trade, and bestowed a last full measure of care upon an exacting art.

Columbia, too, has done much to encourage the young composer and artist of this and other nations. Its broadcasts on Sunday afternoons of Philharmonic concerts and on Saturday evenings of the Philadelphia Orchestra; its willingness to offer facilities in any musical enterprise have brought it just renown among the music-minded all over the country. One of Columbia's brightest ventures was a series of broadcasts to this country of European music festivals; so Americans might hear new, unfamiliar, and old music, in all forms and textures, performed by celebrated orchestras, ensembles, choirs, singers, and instrumentalists.

Mutual, parent system of WOR, cannot be criticized to any extent for its attitude toward serious music. It has sought and exploited young American conductors, promoted at least one notable "festival" of American music, formed and maintained a studio orchestra of elastic repertoire and catholic taste, and must be praised for a persistent adherence to the premise of fine music in every phase.

One may suppose the *Courier,* pursuing its objective to a sensible turn, never would condone such an enterprise. Whatever its objections, they must be considered petty in the face of universal enjoyment and education thus engendered.

"If the airways are to be supplied almost wholly by 'canned' music, then the future of our musical life is seriously threatened," says the *Courier.*

Nonsense! The broadcast networks of this country have made America aware of serious music in top performance as no other medium has been able to do; the recording companies, having no other recourse, have followed loyally in the wake of this enterprise.

If music itself is greater than any musician, as the late Artur Schnabel so often remarked, then let us not cavil at trifles. No first-class musician need be idle very long while this love of great music is maintained. It would seem that the *Courier*—and James C. Petrillo, lord of the musicians' union—try once more to justify mediocrity, a standard that needs no justification at any time.

JULIAN SEAMAN
Music Editor
Toledo Blade

Dear Mr. Seaman:

You may be right in accusing us of "tilting at windmills," for we do not for a moment think that our editorial will reverse a decision dictated by the interests of big corporative powers. What we wanted to stress—and what you very nicely circumvented, I am sure on purpose—were the interests of individual musicians, something we know Mr. Petrillo is fighting for also. Undoubtedly, unions have been used by mediocrities to protect their deficiencies. But it also true that, without unions, musicians in this country would not enjoy the place in the sun which they have achieved.

But this is beside the point. Our editorial stressed one simple fact—that the trend under discussion is inimical to the development of music because it narrows down the opportunities for musicians to find employment. Young people are discouraged from choosing this profession because the prospects of earning a living from it are becoming progressively less promising. (What more effective way is there of killing music than by killing those who make it?)

The Courier *certainly does not discount the enormous contribution by the networks to the growth of music in this country. But is it the office of a wise and devoted parent to abandon a child before it is half grown? That is what is happening now. Thank goodness, the musicians of the NBC Orchestra have taken fate into their own hands by deciding to continue as an ensemble, come what may. Unfortunately, however, the right of musicians to picket WOR as a public demonstration of their will to live has been denied by the Courts.*

Artur Schnabel's dictum, that "music itself is greater than any musician," was directed to the field of interpretative conception, not musical execution per se. *For if you endanger the livelihood of the musician, you may very well kill the goose that lays the golden egg.*

H. W. L.

ON THE COVER

MUSICAL WORLDFARER

Still in his twenties, Julian Olevsky's musicianship and way of life reflect the influences of many lands and cultures.

By HENRY W. LEVINGER

WHAT Paracelsus said of the medical man—"A doctor should be a worldfarer"—is certainly even more true of the artist. He, if anyone, should absorb as many cultural climates as possible, enlarge his horizon, and, in so far as possible, ignore political and social barriers. If he is a musician, he must do so if he is to act effectively as a prism through which the rays of his art are refracted, an art to whose development many countries have contributed. Only as an artist of many expressions—though but a single face, his own—is he able to encompass the vast literature open to him.

Of all the youthful artists now holding respected positions in their chosen fields, Julian Olevsky is an outstanding example of the truth of this Paracelsean postulate. Born in Germany in 1927, he emigrated to Argentina in 1937, where he spent his formative years, and in 1947 came to America, where he now resides with his charming wife and two children—a 1½ year-old daughter, and a few-months-old son. The years of peregrination have come to an end for this American citizen, except for visits to the far-flung countries of the globe as a touring artist whose violin playing has won the hearts of audiences of many nationalities.

Julian Olevsky shows definite traces in his character of his colorful upbringing. His methodical habits of study, which leave not the smallest detail to chance, can probably be traced to his German ancestry. He and his assisting artist and permanent accompanist, Wolfgang Rose, a nephew of the late Gustav Mahler, in painstaking practice sessions shape their distinguished programs to the highest possible perfection.

From Argentina he would seem to have assimilated the Latins' joyful appreciation of the sensuous, which is reflected in the collection of paintings that adorn the walls of his unpretentiously beautiful apartment. To those who enjoy classifying people according to whether they are eye- or ear-oriented, Julian Olevsky would appear to be one of those lucky persons who falls happily into both categories.

Furthermore, a very rapid adjustment to the cultural and social climate of America has enabled him to absorb completely this country's characteristic esteem for craftsmanship, technical dexterity, and clarity, which are reflected in the details of his artistry—refinement unspoiled by superficiality, and sensuous appeal unmarred by sentimental excesses.

Though still in his twenties, Mr. Olevsky has made numerous concert tours throughout America and Europe, receiving highest praise from critics in the major cities of America, and in Vienna, Rome, Milan, London, Paris, Stockholm, and elsewhere abroad. He is noted especially for sparkling tone, aristocratic style, and "a musical refinement rare in young artists." Again this autumn, before embarking on his cross-country tour, he will go to Europe to fill a very busy two-and-a-half-month itinerary of recitals and orchestral appearances—London, Oslo, Helsinki, Stockholm, Copenhagen (an engagement to play over the Danish Radio), Holland (soloist with orchestra in eight cities, including an appearance with the Residentie Orchestra in the Hague), and Spain.

As always, his invaluable companions on these trips will be his two priceless violins — a Stradivarius; and the famous "Emperor" violin of Guarneri del Gesu, which Mr. Olevsky acquired in 1953. He has given particular study to the care of his violins, and suggests the following rules for keeping a good instrument in condition:

(1) "Keep it clean, free from rosin, dust, and perspiration.

(2) "Every ten days or two weeks polish it lightly with a soft cloth and a drop or two of olive oil.

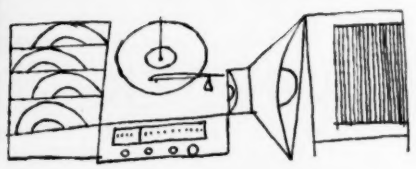
(3) "Have it checked regularly by a competent violin maker, to see that no seams are opening or small cracks appearing. One should also make sure that the glue is in good condition.

(4) "If you play a great deal, don't overwork your instrument. Give it a rest. I had a copy of my Stradivarius made for practice use between concert seasons, so my Strad could rest even if I didn't.

(5) "See that your bow is rehaired often enough. If you play several hours a day, rehair your bow every five or six weeks. If you don't play as often as this, you may still want to rehair the bow several times a year.

(6) "When you are putting away a fine instrument for a rest of a few months, it is good to ease the tension a bit, but don't unstring it. Then, when you expect to use it regularly again, allow some time to get it properly warmed up. After one of my good violins has a vacation, I play on it for about a week before using it in concerts. You wouldn't enter a fine horse in a race directly after a long rest period. A violin, likewise, needs to be put in concert condition again before subjecting it to the strain of top performance. Remember that your violin is a living, breathing, sensitive being. Treat it accordingly, and it will respond wonderfully."

In addition to his concert work in Europe, South America, the United States, and Canada, he is engaged in an ambitious project—to record all the major violin works of all the leading composers. At present he is recording the violin works of Bach, Bartok, Beethoven, Bloch, and Brahms for Westminster Records.



HI FI AND MUSIC

By EDWARD TATNALL CANBY

What About Tape?

"WHAT about tape recording?" Here is one of those general questions that suddenly pop at the editor of a magazine such as this, after months and even years of silence. Interest in magnetic tape recording and playback is very much in the air right now, though tape itself is not exactly new, and there are no radical technical developments at the moment that could warrant all the excitement.

Tape recording covers a wide area of usefulness, and its applications are hardly to be discussed all in a piece. Most of us are now aware, for example, that since about 1949 virtually all of our disc records, in every size and speed, are sound-copies of professional tape originals. All commercial recording is now done on tape, then edited in that convenient form before being transferred to disc. In addition, a large part of the broadcast sound you hear (aside from classical and some popular records, which are played from discs) is taped sound.

Such programs, taped in advance and edited for conciseness and greater interest, may be played at different times in various parts of the country so that everybody will hear the shows at the same local hour. Some taped programs, notably on smaller stations, travel in a kind of circuit, the tapes being broadcast successively from a number of stations. (Taped TV is now technically possible but commercially just barely launched. Like most TV operations, it is inherently expensive and physically bulky.)

But what of tape in the home, and for the nonprofessional? A wholly separate branch of the tape field, this, and in a period of peak expansion. Tape for "entertainment" is of two kinds—tape record-playback (private recordings or copies of broadcasts, records, or broadcasts of records), and the newly important field, pre-recorded tape "records" (tape sold with the sound already on it). Tape for various professional uses is of two kinds also—educational (which of course includes all sorts of direct-recording projects as well as pre-recorded tapes), and what you might call "self-help" (the use of tape, for example, by a singer or a violinist, or an announcer to perfect his professional technique). There are untold intermediate teaching and remedial applications too, such as language teaching, speech study (record yourself and listen), correction of stammering, and pre-recorded language tapes.

Tape trickery—in which one or more machines are used to create ingenious special effects, weird sounds, duets by a single artist, or taped accompaniment for a "live" performer—runs the gamut of applications from pure horseplay at a party to serious professional and commercial projects. Some serious trickery goes into the creation of artificial "liveness" or echo in many musical recordings, both classical and popular.

Beyond these uses there is a vast area of industrial uses for tape recording; such sidelines as stereophonic (multi-track) music, "background" tape for discreet restaurant listening and factory entertainment; and such major developments as taped sound for motion picture theaters and home movies.

Home-type recorders (they play back, too) have been on the market for a number of years. The new models available this fall are generally improved in three respects. First, the controls have been progressively simplified and made more convenient, more flexible, and more foolproof. (The earliest machines could do dreadful things to good tape; snarls and roomfuls of chopped tape bits were all too common.) Their operation is gradually becoming more standardized, with the same type of "in" and "out" plug connections on most machines, and similar functions for the knobs or buttons.

Secondly, the quality of sound has been greatly improved in the last year or so. Distortion is lower, and tonal range (thanks to refinements in recording and playback heads) is significantly increased at all speeds. Durability is another matter. Home recorders are as prone to wear out as most home gadgets, but initially, at least, a modestly priced tape recorder will give you generally better sound than a modestly priced phonograph. The hitch is in that word "modestly." Modestly priced tape machines range from about $100 to $250. Taped sound, even when you make it yourself, costs more than disc sound, and probably will for a long time.

Thirdly, the newest tape equipment for the home has been made far more flexible, so as to fit in more easily with the new high-fidelity type of separate-unit equipment. You may buy a complete tape recorder-player in one piece, of course; but you will find easy facilities for connecting an outside speaker, attaching a phonograph player for copying records, or a radio tuner for broadcasts. You may use your outside hi-fi amplifier, too, for better playback. Moreover, there are now separate-unit pieces of tape equipment which can be combined to make a complete recorder, or may be installed to fit your home system. The tape recording unit and the amplifier section are separate, and there are now low-priced tape units for playback only.

A further interesting development is the extensive overlapping of professional and amateur tape machine models. The cheaper lines now have more expensive de luxe models; the former professional recorders are being modified "down" for home use. Pentron manufactures hi-fi parts that integrate with home hi-fi systems, as well as its one-piece low-cost recorder. Magnecord, originally producing only professional models, has a new professional-type recorder (M-30) for under $300, easily adaptable to a home system. Ampex, the top manufacturer of professional equipment, now has a remarkable new home-type professional portable (Ampex 600) that provides top hi-fi taped sound for about $600. Concertone, which began with a home-type professional recorder at $350, has introduced a more professional home model in the $500 range.

Once you have grasped the basic cost-versus-performance scale in the tape recorder field, you can find a machine for every possible use from purely amateur fun-making to the most rigorous professional recording. My only warning is—*don't buy too cheap.* Consider $100 in tape-recorder equipment as roughly equal to $50 in phonograph equipment. If you have serious work to do, whether educational or professional, buy good equipment.

(Pre-recorded tape "records" will be discussed in a future article.)

NORTH OF THE BORDER

It is impossible within the confines of a single article to give anything more than a survey of musical life in Canada. But in future issues the Musical Courier *will fill in details of the picture with news reports and feature articles written by Canadian musicians.*

By EZRA SCHABAS

THE impression still prevails in many quarters that Canada is but a country of oil and uranium deposits, illimitable forests, fish-crammed lakes, scarlet-coated mounted police, eskimos and igloos—and very little else indicative of 20th-Century civilization. While it is true that Canada boasts all of these assets and attractions, it is also true that her cultural life is by no means neglected. Canada has two outstanding universities, several symphony orchestras, two ballet companies, a budding national opera company, art galleries, museums (the Royal Ontario Museum in Toronto has an excellent collection of old musical instruments), the Canadian Broadcasting Corporation, and the National Film Board.

But to begin this Canadian report properly, let us consider first some basic facts about Canada's geography and population. Larger in area than the United States and Alaska combined, Canada extends from the Atlantic to the Pacific Oceans and northerly to the Pole. Latest census figures estimate her population to be about 15 million, about a third of it French speaking. This large minority clings to many French traditions, and of course uses the French language. Although a large percentage of Canadians are of English descent, you will find substantial minorities of Ukrainians, Germans, Italians, and various Slavic groups. Like the United States, Canada is to a considerable degree a melting pot of the world's peoples, and its music accordingly reflects the varied characteristics of its diversified population.

The four largest cities of Canada—Montreal, Toronto, Winnipeg, and Vancouver—all boast major symphony orchestras. (The Toronto Symphony Orchestra and the Mendelssohn Choir recently performed "The Messiah" and "The St. Matthew Passion" in New York City's Carnegie Hall.) Smaller cities like Halifax, Ottawa, London (Ontario), Kitchener-Waterloo, Reginia, Calgary, and Edmonton, have professional and semi-professional orchestras.

Five years ago Toronto staged its first opera festival, an outgrowth of the city's Royal Conservatory Opera School. Originally established by Arnold Walter, the festival has become an annual event lasting for two weeks and is under the direction of Ettore Mazzoleni. Last year it gave an additional week of performances in three other Ontario cities. The Festival Company for the most part features the standard repertoire, and the quality of the singing, orchestral performance, staging, and costuming is first rate.

Montreal has had an opera festival of slightly smaller dimensions than Toronto's for many years. Their summer opera seasons have been particularly noteworthy. Halifax, Winnipeg, and Vancouver also have opera seasons of varying length, usually employing local artists. The Canadian Broadcasting Corporation (CBC) has presented superlative radio performances of opera since 1948; more recently they have been televised. While it is true that no Canadian composer has yet written an opera of major importance, it should be remembered that she shares this defection with many other countries and that the number of outstanding contemporary operas from all countries is by no means a staggering total.

Choral music, an important feature of Canada's musical life, has been influenced considerably by the English tradition. The aforementioned Mendelssohn Choir enjoys an international reputation. The Winnipeg Male Choir rose to fame many years ago under Hugh Ross, now conductor of New York's Schola Cantorum. But in addition to these distinguished groups there are many excellent choral ensembles, including church choirs, throughout the length and breadth of Canada.

Competitive music festivals are a regular feature of Canadian musical life (more than 75 were held last year). Thousands of Canadian children participate in annual music contests that offer scholarships ranging up to $500 and many cash awards. Service clubs like Kiwanis help organize the festivals and contribute time and money to their success.

Over 40,000 children are examined annually in the fields of instrumental proficiency, voice, and theory by skilled teachers from the Royal Conservatory of Music of Toronto (the largest single examining group), the Western Board of Music, Western Ontario University, McGill Conservatorium, and several other smaller examining boards. Graded syllabi recommending teaching material ranging from the beginning level through grade 10 and the associateship are distributed by the various boards. Not only are these examinations an incentive to students, but they are largely responsible for the continued maintenance of high teaching and performing standards in Canada. Much still needs to be done in the public schools before music instruction as a basic part of the curriculum becomes widespread. However, the quality of school orchestras and bands show increasing evidence of a well-planned school music program.

Schools offering advanced musical education are the Royal Conservatory, the Provincial Conservatory of Quebec, McGill University, Western Ontario University, and the music departments of universities from Nova Scotia to British Columbia. The largest school, the Royal Conservatory, offers degrees up to the doctorate level as well as performing and teaching diplomas, and is considered

by many to be second to none on the continent. The Quebec Conservatory, supported entirely by the Province and tuition-free, is patterned after the National Conservatory in Paris and is directed by Wilfred Pelletier.

What about Canadian composers? A few years ago a group of young men and women, under the leadership of John Weinzweig, organized the Canadian League of Composers. This group now gives two concerts a year in Toronto and Montreal, with programs ranging from solo to full orchestral and choral works. Two works by Healy Willan, generally recognized as the dean of Canadian composers, were performed at Queen Elizabeth's Coronation in 1953. Teacher-composers like Arnold Walter, Claude Champagne, and Douglas Clarke, are doing much to help young composers to establish themselves and to encourage a native school of composition.

In the last 20 years general concert activity in Canada has increased enormously, particularly in the smaller communities. Large American concert agencies and Canadian organizations like Winnipeg's Celebrity Concerts for the Western provinces, the Royal Conservatory's Concert Bureau, and Quebec's La Jeunesse Musicale have been instrumental in establishing community concerts. The Board of Education of Ontario has for several years been sending young artists to schools throughout the province for appearances in full-length concerts for students and adults alike. Artists' fees at these concerts are subsidized and reasonable, and admission fees are negligible. The Saskatchewan Arts Council, provincially supported and patterned after Great Britain's Arts Council, does much the same thing in its province. Provincial and school-sponsored concert agencies are growing; fortunately, their primary motive is not profit-making but a genuine desire to provide good music for as many people as possible wherever possible.

Several recent issues of the *Musical Courier* have discussed U. S. Government aid to the arts now before Congress in the form of proposed legislation. The Canadian national government supports two huge artistic organizations that have much to do with music—the Canadian Broadcasting Corporation and the National Film Board. Both organizations have won international prizes for the quality of their performances. The CBC has three major networks extending across the country, two English speaking and one French. Private radio and television stations also function, but they are not very numerous or influential from the standpoint of live broadcasting.

CBC musical activity is most impressive. The Toronto station has the distinction of maintaining the only sustaining radio symphony orchestra in North America. A first-rate group of about 65 players, it operates under the supervision of conductor Geoffrey Waddington, musical director of the CBC. Both the Toronto CBC orchestra and the Montreal CBC Little Symphony conducted by Roland Leduc, give weekly concerts. Montreal also presents a weekly TV program, L'Heure du Concert.

Some mention has already been made of CBC opera. Four to six radio operas are given each year from Toronto and Montreal, and occasionally from Winnipeg or Vancouver. Approximately the same number are now given on TV. A CBC weekly program, chosen at random, lists two radio orchestras, two or three concerts by orchestras in major cities (in effect, the CBC's purchase of air time from them is subsidization, and makes possible the very existence of these orchestras), perhaps an opera, three or four chamber music concerts, an equal number of solo recitals, special events (several programs devoted exclusively to Canadian music are given during the year), educational broadcasts using live professional orchestras and choruses, and other kinds of serious and not so serious music. All of the programs are beholden to nobody but the musicians, the artistic administrators, and the people who listen to them (of whom it is estimated that from one third to one half live in the U. S. bordering states).

The National Film Board maintains a permanent staff of three composers under the guidance of music consultant Louis Applebaum. The NFB's job is to depict interesting and worthwhile features of Canadian life. In music, this has included coverage of the Manitoba Music Festival, the Royal Conservatory Opera School, the Royal Winnipeg Ballet, and other important events.

On April 8, 1949, the Canadian government established the Royal Commission on National Development in the Arts, Letters, and Sciences. Five leading Canadians were appointed commissioners, with Vincent Massey, at that time Chancellor of the University of Toronto and now Governor-General of Canada, as chairman. Their purpose was "to examine and to make recommendations upon certain matters related to the arts, letters, and sciences in Canada." Two years later their results were published, a monumental effort of over 500 pages, thoroughly documented and indexed. The Massey Report, as the Commission's findings are now commonly referred to, concluded that the "vigour and variety of musical life in Canada was . . . reassuring." It pointed out, however, that a great deal must be done to encourage further the performance and publishing of Canadian music. "The Canadian concert stage is very largely dominated by concert agencies in the United States. . . . The country is singularly deficient in concert halls. . . . There is no published history of Canadian music; no adequate library of music in Canada."

A few years before the Royal Commission began its work, the Canadian Music Council was formed under the chairmanship of Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra. (Some of the members of the Council helped to prepare the material for the Massey Report.) One of its present functions is the representation of Canada on the International Music Council of UNESCO. Two projects in which the Council is currently engaged are the preparation of a comprehensive survey of music in Canada including folk music, composition, music education, and other fields; and the compilation of a catalog of Canadian music. The main problem in expediting their work is financial. Although they have received some private aid, their objective, along with similar groups in the related arts, is to obtain government support. Ideally, they would like Canada to set up a National Arts Council (Saskatchewan, as I have already mentioned, has a provincial council) which would give concrete and practical assistance in the development of the arts. As the *Courier's* general Canadian representative, I shall keep you well posted on their progress.

ACADEMY OF VOCAL ARTS

. . . . . *the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer. Students accepted on Scholarship Basis only.*

Admission by Competitive Audition Only

•

Apply 1920 Spruce Street
Philadelphia 3, Pa.

THE NATIONAL SCENE

Chamber Music in Washington Square

A most interesting item has been added to New York's varied assortment of musical events—a chamber music series in the heart of the city, renowned Washington Square. On a makeshift though very serviceable stage, in acoustically favorable surroundings, and before an audience of 5,000 listeners scattered over the lawns, an informally attired group of first-rate musicians offered a program of chamber music on Aug. 16 that will be remembered not only for its expert musicality, but for its tonal beauty and spirit as well. The program consisted of Corelli's Concerto Grosso No. 1 in D Major, Mozart's Clarinet Quintet in A Major (K. 581), and Haydn's Symphony No. 8 in G Major ("Les Soirs"). Alexander Schneider, Daniel Gilet, and David Sackson were the solo violinists; Karen Tuttle played the viola; and Charles McCracken the cello. In the Concerto Grosso and the symphony, a chamber orchestra, consisting mainly of members of the former NBC Symphony Orchestra, supplemented the soloists. Particularly impressive was the Mozart Clarinet Quintet, in which David Oppenheim's magnificent tone, exquisite phrasing, and rare musicianship in the solo part were to be especially admired. This concert series is a great and much-needed addition to the summer music programs of New York, and a particular gain to the Village. The Washington Square Association and the sponsors of the Aug. 16 concert, the West Side Savings Bank, have every reason to be proud of their contribution to the city's musical life. H. W. L.

French Farce in Blunt English

The producers of rarely heard or brand-new works currently being staged by Punch Opera, Inc. (a nonprofit organization) at the Cherry Lane Theatre, have come up with a brisk, cheery work called *Aunt Caroline's Will*—music by Albert Roussel, libretto by Nino, and English adaptation by Milton Feist.

As conducted by Rex Wilder, and sung by a cast of 20, the score won top honors. The patterns were clear, the music was pleasant, and the whole performance was fresh and ingenious. But the translation limped a good deal of the time, possibly because the basic plot—Auntie leaves her estate to the first of her nieces, supposedly unwed, who will present the family with another generation—which probably did all right as a French farce, created hazards when put into blunt English. However, there was considerable wit and gaiety in the story, and the audience enjoyed a few prolonged laughs.

Although Nelson Sykes, who did the staging, worked valiantly and cleverly with the cast, there was some awkwardness. Many of the singers seemed to be inexperienced, and moved with an amateurish concentration that did not help to brighten either the plot or the doings on stage. A better vehicle may be the answer, but they deserve credit for initiative. M. C.

Fifth Season of Interval Concerts

The first of ten Interval Concerts, presented at Carnegie Recital Hall for the fifth summer under the direction of Norman J. Seaman, featured the Kohon String Quartet in Charles Ives' Quartet No. 2; Harold Kohon and Maria Sielska in the Sonata No. 2 for Violin and Piano by Richard Arnell; Philip Fatt, clarinet soloist, in the world premiere of George Kleinsinger's Quintet for Clarinet and Strings; and Harry Smyles, oboist, and Philip Sklar, double-bass player, in Milhaud's sextet entitled "Jacob's Dream." Members of the Kohon String Quartet are Messrs. Kohon and Kunicki (violinists), Glassman (violist), and Edwards (cellist). The Ives Quartet exhibits this composer's strength and weakness. Rich in musical ideas and conveying a strong emotional impact, it is loosely knit in structure, so that the impressiveness of the work stems rather from its content than from strong design. Nevertheless, it reaffirms the importance of Ives' prophetic musical gifts. Compared with it, Arnell's Sonata sounds contrived, though it has moments of inspiration. George Kleinsinger's Quintet is a happy and inspired work that mixes jazz elements and lyric passages with remarkable craftsmanship. "Jacob's Dream," composed originally as ballet music, shows in every bar the expertly evocative hand of a master. H. W. L.

CINCINNATI

■ Cincinnati is rapidly becoming a summer holiday mecca for visitors from far and wide. The great attraction is the Cincinnati Summer Opera, which has the proud distinction of offering the only summer season of grand opera in the United States. Long before the official season commences,

Roberta Peters, most popular star to sing with the Cincinnati Summer Opera Association in 33 years, is crowned "Queen of the Opera" by Governor Frank J. Lausche of Ohio. The ceremony, which climaxed Cincinnati's celebration of "Roberta Peters Week," took place on July 31 between the acts of Donizetti's The Elixir of Love.

requests for reservations come in from all parts of the country. In addition to record attendances at these performances, the group also has many friends from among those who listen to the regular Sunday evening broadcasts of the operas, sponsored by Crosley Radio over Station WLW.

Fourteen operas were presented during the five-week season this year. Those appearing with the Cincinnati Summer Opera for the first time were: Nadine Conner, Dorothy Warensjkold, Dolores Wilson, Mary Kreste, John Lawler, Giorgio Bardi, and Constanzo Gero.

The season opened with Donizetti's *Lucia di Lammermoor*, starring Roberta Peters in the title role, and George Chapliski as Lord Henry Ashton. Smetana's *The Bartered Bride* was of particular interest to Cincinnatians. Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, made his Cincinnati Summer Opera debut as conductor of the work;

and Mr. Wilfred Engelman, formerly of the Metropolitan Opera, head of the opera department of the Cincinnati College of Music, and soloist with the Summer Opera for the past 17 summers, appeared as the beloved papa, Kruschina. Jarmila Novotna sang the role of Marie.

Another Donizetti work, *L'Elisir d'Amore,* with the incomparable Salvatore Baccaloni as Dr. Dulcamara and Francesco Valentino's scintillating Belcore, brought to a close an artistically successful "Third-of-a-Century Season" of Summer Opera.

PHYLLIS ST. LEGER

CLEVELAND

■ This sizzling hot summer has its compensations, musically speaking. At long last this city is taking its place among the more famous spots in the nation that are offering festivals of more than routine interest. The latest enterprise, the Musicarnival, launches a 10-week festival of musical shows, including *Oklahoma, New Moon, Roberta, The Student Prince, Finian's Rainbow, Showboat, Carousel,* and *The Desert Song.* All performances are studded with Broadway stars. But the fascinating Tent Theatre—constructed with the help of many wealthy backers, including a former Cleveland son, Bob Hope—is a stunning structure built in the arena style. Unlike circus tents, this structure is supported by a steel tripod and is stretched by cables. Fifteen hundred yacht-type armchairs are filled to capacity nightly.

The Cleveland Summer Orchestra after its first three sweltering weeks is finally enjoying an air-conditioned Public Auditorium. After much floundering for the past several seasons, patronage having fallen off alarmingly, the management has adopted a somewhat strange, but perhaps profitable policy. They came to the painful realization that what the public wants —that is, in sufficiently large numbers to fill the huge hall—is not so much symphonic music as musical entertainment while sipping cooling drinks at their tables. Results showed that a Rodgers and Hammerstein evening with chorus and soloists, ably conducted by Louis Lane, attracted a record 7,000 attendance. The next best attendance was an all-Gershwin program, with Earl Wild as piano soloist and Frank Black conducting. Leroy Anderson in an evening of his own compositions, including the piano concerto, plus the Grieg Piano Concerto, with Eugene List as soloist, proved another popular attraction.

A large and enthusiastic crowd welcomed back Cleveland's favorite violinist Tossy Spivakovsky, who tossed off the Paganini D Major Concerto with fantastic virtuosity. As an encore he played the rarely performed Tarantella by Sarasate. Louis Lane conducted this concert with splendid rhythmic verve. Mischa Elman was enthusiastically applauded for his luscious rendition of the Bruch G Minor Concerto, Frank Black conducting. A Musical Comedy night, under Black's direction, featured the exquisite young soprano, Barbara Gibson, and Earl William, tenor, in selections from Romberg, Victor Herbert, Jerome Kern, et al. Frankie Lane and Lanny Ross are still to be heard from at later dates. Ethel Smith at the Hammond Organ, and Arthur Loesser as soloist in the Saint-Saens G Minor Piano Concerto will appear in the near future. The trend of future summer concerts seems to be well established.

The third organization offering consistently good performances in the light operatic and dramatic field is Cain Park, now in its 16th season. Luckily there were no rained-out performances this summer—the only commendable feature of this year's serious drought.

ROSE WIDDER

BIRMINGHAM

■ One of the outstanding attractions of the Birmingham Music Club's Artist Concerts for 1954-55 will be a performance in May by the Metropolitan Opera Company. The Concertgebouw Orchestra of Amsterdam, the London Festival Ballet, the Philadelphia Orchestra, and the Ballet Russe de Monte Carlo will also appear during the season. Among the soloists to appear will be: Roberta Peters (Oct. 23); Wilhelm Backhaus, pianist, on his first American tour in 27 years (Feb.); and Jan Peerce and Leonard Warren in a program of "Great Duets of Opera" (Feb.).

■ The Birmingham Symphony Orchestra Subscription Series will present Eleanor Steber (soprano), Vronsky and Babin (duo-pianists), Edna Phillips (harpist), Nikolaidi (Greek contralto), Nicole Henriot (French pianist), and Charles Kullman (tenor). One of the highlights of the series will be a program of Stravinsky's music conducted by the composer himself. All-symphonic programs will be scheduled during the season, and a performance of Verdi's Requiem under Arthur Lipkin, regular conductor of the Birmingham Orchestra, will be the closing event.

ALICE GRAHAM

CARL FISCHER
Concert Hall

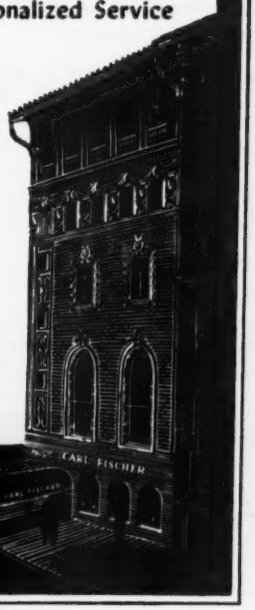
AIR CONDITIONED

Superior Acoustics
Expert Lighting
Professional Stage
Flexible Seating
Beautiful Decor
Personalized Service

Ideal for Concerts, Debuts, Recitals, Forums, Master Classes, Theatrical Readings. Perfect for Auditions, Recording Sessions, Orchestral and Choral Rehearsals.

Important groups meeting here include:

Collegium Musicum
Community Concerts
League of Composers
Little Orchestra Society
National Association of Concert Managers
National Guild of Piano Teachers
New York Federation of Music Clubs
New York Flute Club
New York Singing Teachers Association
Saint Cecilia Club
Society of the Classic Guitar



Managed by
CONCERT HALL BUREAU
165 West 57th Street, New York 19
Plaza 7-2027

The Carmel Bach Festival

The 17th annual Bach festival at Carmel, Calif., July 19-25, was memorable not only because of the general excellence of the performances, but for the inclusiveness of the programs which embraced over 200 years of music ranging from a cantata by Heinrich Schütz (1585-1672) to two concertos by Mozart (1756-1791).

On opening night a record crowd gathered in the courtyard of the Sunset School, where all the evening performances are held, to enjoy the customary half hour of chorales, played by a quartet of trombones before each concert begins. The air of anticipatory delight was well rewarded within the auditorium when the festival chorus of 60 voices, under the magnetic direction of Gastone Usigli, sang with zest tempered by reverent feeling, the opening and closing choruses from "The Magnificat" of Bach. Also programmed was Bach's Overture No. 3 and the Brandenburg Concerto No. 5, both of which were given hearty and assured performances by the orchestra. Three splendid soloists assisted in the latter work: Ralph Linsley, pianist; Rosemary McNamee, violinist; and Sheridan Stokes, flutist. The deepest impression created at the opening concert was Maestro Usigli's delicately orchestrated version of Heinrich Schütz's profoundly dramatic cantata, "The Seven Words of Christ on the Cross," a devout work of extraordinary emotional intensity.

Morning recitals of seldom-heard chamber music have long been one of the most gratifying features of the festival. The two programmed this year were of superlative quality. Judging from the overflow attendance which they attracted, a more spacious hall will have to be found for their accommodation at future festivals.

Outstanding on the first of these two recitals was Marie Manahan's cello work in Sammartini's Sonata in G Major for Cello and Figured Bass. Also heard at this recital were Ralph Linsley's delightful interpretations of three harpsichord sonatas by Scarlatti, exquisitely performed flute selections by Bach and Handel as performed by Sheridan Stokes and Margaret Mee, and the pleasing freshness and clarity of Phyllis Moffet's soprano in Handel's cantata, "Nel Dolce del' Oblio."

The second recital was dominated by the superb musicality of Rebecca Haight Hathaway, whose viola da gamba, made in 1680 by Joachim Thielke, is an instrument of rare and magnificent tone. Miss Hathaway's complete mastery of her instrument was most fully revealed, however, by her playing of the Sonata in C Major for Viola da Gamba and Harpsichord by Handel. In the two adagio movements her tone was nobly sustained and sonorous, and she handled the two allegros with dexterity and lightness of touch.

Thirty soloists participated in the performing of twenty-four major works by ten composers at the six evening concerts. A high level of performance was maintained throughout, and one was particularly struck by the fine work contributed by youthful soloists, many of whom were appearing at the festival for the first time.

It was a pleasure to hear again (first presented at last year's festival) Maestro Usigli's subtle orchestrations from "The Musical Offering." Heard for the first time was his orchestration of four Renaissance madrigals, two of which he discovered in the library of St. Mark's, Venice. In the performing of this music, Barbara Huebel (soprano), June Wilkins (alto), Leonard Wecks (tenor), and Donald Gramm (bass) combined their voices most sensitively.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
344 W. 72 St., N. Y. C. 23 EN. 2-4968

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18.... LO. 5-3249 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice • Repertoire • Stage • NATS
2201 Estaw Pl., Balt. 17, Md. — Rm. 710, 119 W. 57 St., N.Y.C

JAMES M. PRICE
Tenor — Teacher of Singing
Studio, 316 W. 79, New York, N. Y. Tr. 7-7048

BENNETT CHALLIS
Dramatic Baritone — 90 roles — 10 countries — 30 years
LA SCALA — MADRID — BAYREUTH — BERLIN
Now Teaching — Carnegie Hall, Studio 1104 — PL. 7-3170

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N Y.C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

Lillian NICHOLS
Contralto, Metropolitan Opera
Teacher of Singing, NYSTA, NATS
616 Steinway Hall PL. 7-1773

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, B'way & 73 St., N. Y. C. 23 TR. 3-4680

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

Alfred HOPKINS
TENOR — TEACHER of SINGING
STUDIOS: NEW YORK CITY and NEWARK, N. J.
For audition, write 201 W. 77 St., N. Y. C. — TR. 4-2362

CHARLES READING
TEACHER OF SINGING
5½ years "Bel Canto" with Giuseppe De Luca
257 W. 86, N. Y. C. TR. 7-7573

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty Yale University
171 W. 71st St., New York 23, N. Y. EN. 2-2165

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N.Y.C. 23 EN. 2-9635

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck Moore
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA—NATS
222 West 83rd St., New York 24, N. Y. SU. 7-3106

Opening concert of the Bach Festival at Carmel, Calif. Gastone Usigli conducts Heinrich Schütz's "The Seven Last Words of Christ"—a work of extraordinary emotional intensity . . . strangely akin to the works of certain contemporary composers.

Another vocal delight was a dramatized version, in English, of Bach's charming "Coffee Cantata." Robert Sands, tenor, was the narrator; Evelen Hebrard, soprano, was heard as Lieschen, and Donald Gramm took the part of Schlendrian.

Sheridan Stokes (19 years old) will long be remembered for his flawless performance as soloist in Mozart's enchanting Concerto for Flute and Orchestra in G Major. The brilliance and architectural beauty of Randoph Hokanson's playing of three major piano works by Bach was obviously a *tour de force*. More subtle and penetrative pianistic skill was exhibited by Julian Karolyi, soloist in Mozart's Concerto in C Minor.

The festival came to a fitting close with two Sunday performances of Bach's "St. Matthew Passion," the solo parts being in most accomplished hands—June Wilkins, contralto; Phyllis Moffett, soprano; Robert Sands, tenor; Leonard Wecks, tenor; Donald Gramm, bass; and Robert Lancaster, bass. New voices which gave a good account of themselves in minor roles were those of Ruth Scates, Joyce Foss, Michael Zaccone, and Hans Cohn.

At the close of the final concert, co-founders of the festival, Dene Denny and Hazel Watrous, shared honors with Maestro Usigli and his assistant, Angie Machado. The 18th Bach Festival at Carmel is scheduled for July 18-24, 1955. ALAN CAMPBELL

Aspen Festival at Mid-Season

An all-Bach program, Brahms' Requiem, and the complete suite from Mendelssohn's "Midsummer Night's Dream" music were among the memorable performances given here last month as the Aspen Festival passed the mid-season mark.

In the impressive all-Bach concert on July 25, Szymon Goldberg doubled as soloist and conductor in the E Major Violin Concerto. Rafael Druian, concertmaster of the Minneapolis Symphony and of the Festival Orchestra, then joined Goldberg in a performance of the Concerto for Two Violins in D Major. Mack Harrell appeared as baritone soloist in the "Kreuzstab" Cantata. The program concluded with the Fourth Brandenburg Concerto.

After a moment of silence, following William Steinberg's masterful conducting of Brahms' Requiem on August 1, the audience burst out in a storm of applause. Honors were shared by soloists Phyllis Curtin and Mack Harrell, and chorusmaster Wolfgang Vacano.

Mendelssohn's incidental music for Shakespeare's "Midsummer Night's Dream" was heard on August 8 in a performance of unusual charm. Phyllis Curtin, wearing a white doublet, recited Puck's lines at the front of the stage, while Mack Harrell intoned the words of Theseus and Oberon from the orchestra. A small choir contributed immensely to the sparkling effect of the work.

An outstanding feature of the Festival were performances of three vocal chamber works—Eunice Alberts in Respighi's "Il Tramonto," Leslie Chabay in Riccio's "Jubilant Omnes," and Phyllis Curtin and the New Music Quartet in Schoenberg's String Quartet No. 2 in F-sharp Minor. Several large chamber works have also been heard, including Schubert's Octet, Edgar Varèse's "Octandre," and Brahms' Quartet in G Minor (Op. 28).

Weekly concerts by students of the Institute of Music have been marked by performances of a very high order. In addition to solo recitals and programs of chamber music, the student orchestra has presented several concertos and two symphonies, Mozart's "Haffner" and Beethoven's Fourth. Excerpts from operas by Gluck, Mozart, Gounod, and Verdi were given in late July by the Opera Studio, under the direction of Martial Singher, on the stage of the Wheeler Opera House, which dates back to Aspen's silver-mining days. MARTIN ROBBINS

Berkshire Festival

■ Brilliant performances by Charles Munch and the Boston Symphony Orchestra marked the closing weeks of the Berkshire Music Festival. With the Festival honoring Berlioz' 150th birth anniversary, Munch had ample opportunity to show his remarkable facility with his countryman's works.

The close of the Festival, Aug. 15, was distinguished by a fine performance of the massive Berlioz Requiem, a work admirably suited for the vast Tanglewood Shed where its big effects are comfortably absorbed, and where the softer sections are not lost even for listeners outside the Shed. The Berkshire Festival Chorus, augmented by members of the Springfield (Mass.) Symphony Chorus (Alexander Leslie, conductor), and trained for the performance by James Aliferis and Hugh Ross, received admirable support from the orchestra augmented by four brass choirs. David Poleri was the tenor soloist in the beautiful Sanctus, and the whole work was done in masterly style by a conductor keenly aware of the Requiem's structural magnificence.

Although the weather was not too favorable this summer, and although attendance seemed light at times, the final results were surprisingly good. As reported in the August issue of the *Courier* the set-up differed from that of previous years. Concerts by the full orchestra were given in the Shed Saturdays and Sundays throughout the entire six weeks, with chamber music and chamber orchestra concerts preceding the "main" events. Many patrons were not aware of the change in spite of heroic publicity efforts.

PAULINE **NESSI**

CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*

". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*

LILA **LEEROY**

TEACHER — VOCAL TECHNIQUE

Fac. New York College of Music Since 1939

American Theatre Wing—NYSTA-NATS

Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

ASTOLFO PESCIA...Vocal Teacher and Coach
(Who came to New York at the suggestion of the late **Grace Moore**)
Teacher of **DOROTHY KIRSTEN**, Metropolitan Opera,
Will conduct classes in Naples, Italy **July to October**
Returns to New York November 1
ITALY Fermo Posta, Naples — **NEW YORK** Hotel Ansonia—Phone: Tr. 3-7710

GIUSEPPE
BALESTRIERI
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Oechsler, Natl. Ex. Sec-Treas.
National President: Mrs. P. Raymond Wilson, 2800 39th Ave. W., Seattle 99, Washington

---

ALFREDO **MARTINO**
OPERA WORKSHOP
A radical and complete cure for the **Tremolo**, a vocal defect heretofore proven insurmountable to many singers. A complimentary copy of Maestro Martino's revised book "Today's Singing" mailed upon request.
260 West End Ave., New York 23, N. Y. Telephone: ENdicott 2-7514

FRANTZ
PROSCHOWSKI
TEACHER OF VOICE
Vocal Adviser to Nadine Conner
180 W. 58 St., N.Y.C. 19 CO. 5-2136

RENATO **BELLINI**
Teacher of Singing • Coach • Composer
Studio: 171 W. 71 St. (Apt. 12A), N. Y. C.
DIMITRI MITROPOULOS: "outstanding voice builder and musician"
ELEANOR STEBER: "an inspiring maestro"
MARGARET HARSHAW: "masterful help"
TR 4-9068 Res.: CO 5-7975

WILLIAM PIERCE HERMAN
Teacher of Patrice Munsel, Roberta Peters, Dolores Wilson, Norman Scott of the Metropolitan Opera Ass'n.
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9155

ROSALIE **MILLER**
Teacher of Singing
200 W. 57th St., N.Y.C.—CI. 6-9475

HELENE **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — RECORDINGS

Coenraad V. **BOS**
THE ONLY CONCERT COACH OF
HELEN TRAUBEL
available for coaching in New York City
Hotel Wellington . . . . . CI. 6-0935

ISER **SWICA**
Teacher of Singing
OPERA — CONCERT — RADIO
25 W. 76th St. N.Y.C. SC. 4-6018
Italian principles of Voice Production—
German - Italian - French repertoire

Even so, and in round numbers, 140,000 attended the Festival concerts including 12 Shed programs, as compared to 117,000 last summer, with nine of the concerts in the Shed. A highly successful "Tanglewood on Parade," with Arthur Fiedler mustering up some real high jinks with the Pops Orchestra, attracted 10,000 for an all-time "Parade" record. The always worthwhile Berkshire Music Center student events accounted for 33,000 hearers, and the open BSO rehearsals in aid of the Pension Fund attracted some 12,500 hearers. Thus the grand total came very close to the 200,000 mark, a respectable figure indeed for events held 140 miles from the nearest metropolitan centers.

There were many performances of outstanding merit during the Festival. Saturday night before closing drew some vibrant performances from Munch with a list including the Brahms "Tragic" Overture, the Ravel "Tombeau de Couperin," Walter Piston's engaging Fourth Symphony, and the Saint-Saens Symphony No. 3 (with E. Power Biggs taking over the important organ part).

Eleanor Steber scored the previous week with her work in the Berlioz song cycle "Summer Nights." The gigantic Te Deum and the "Royal Hunt and Storm" from "The Trojans" were the other items on the all-Berlioz list under Munch. The final program of this week-end included Beethoven's Violin Concerto, with Francescatti as soloist, and Brahms Second.

Among many other wholly creditable offerings one remembers especially Ruth Posselt's masterful reading of the Khatchaturian Violin Concerto, and Berlioz' "Romeo and Juliette" under Munch, with soloists Beatrice Krebs, John McCollum, and Nicola Moscona.

As for the chamber music, chamber orchestra concerts, student operas, and other student offerings, it must suffice to say that the high Tanglewood standards were fully upheld. In former days it was the Koussevitzky name and prestige that built up both the Festival and the Music Center. Now, although the name of Munch has its own magic, Tanglewood must rise or fall on its own merits. Obviously the star is not setting. JULES WOLFFERS

Thomson Resigns From N. Y. *Herald-Tribune*

Effective in September, Virgil Thomson, well-known music critic, composer, and conductor, will resign his position as critic of the N. Y. *Herald-Tribune* to devote himself completely to composing and conducting. Named as his successor is Paul Henry Lang, professor of music at Columbia University. He will cover the major musical events in New York next season for the paper, and also contribute a weekly article for the Sunday music section.

Charles Munch conducts a rehearsal of Ernst Toch's fairy-tale opera, The Princess and the Pea, *at Tanglewood, Mass., while the composer looks over the score. The opera was performed on a triple bill together with Orazio Vecchi's madrigal opera* L'Amfiparnaso *and Paul Hindemith's* Hin und Zurück.

PHILADELPHIA

■ The final fortnight of the Robin Hood Dell six-week season of outdoor symphonic concerts maintained the high standard of preceding weeks and helped raise the attendance to an all-time high. This was the second season of free concerts, jointly sponsored by the City of Philadelphia and patron "Friends of the Dell," each contributing $75,000. Total attendance was estimated at 410,000, about 7,500 more than in 1953.

Victor Borge set a new record with 26,500 squeezed within the Dell fences. A Verdi operatic program drew 24,000, Lily Pons 23,000, Dorothy Maynor 22,500, and Roberta Peters (on opening night) 21,700.

Straight symphonic programs, sans star soloist, are usually regarded as "off nights" so far as crowd-getting is concerned, though often the finest music of the week is heard that night. Pierre Monteux set a new attendance record for an orchestral program, with 13,000 on the second night of the season. He conducted the Bach-Respighi Passacaglia, Franck's unfamiliar "Les Eolides," Strauss's *Rosenkavalier* Suite, and the Sibelius Second Symphony.

OPPORTUNITY

Wanted to purchase: good, used two-manual **harpsichord.** Write Box 83, *Musical Courier,* 119 W. 57 St., N. Y. C.

OPPORTUNITY

RENT-FREE spacious music studio and residence. Elegant duplex and garden available to purchaser of 20-ft. brownstone in West 70s' music area. Rental from two upper floors pays all carrying expenses. $10,000 cash required. Mrs. M. Schonberger, 143 W. 78th St., N. Y. C. 24. ENdicott 2-0405.

By the time next season rolls around, the latter part of June, the Dell will be sporting a $300,000 face-lifting by courtesy of City Council. City Recreation Commissioner Fredric R. Mann, who is also Dell president, emphasizes that the sylvan setting will be retained. Physical improvements will include ramps instead of steep steps; improved visibility via raised ground level and better seating arrangements; and a new music shell equipped with adequate dressing rooms.

But if the attendance increases steadily, the Dell will have to be enlarged even more. That 24,000, for instance, that heard the Verdi opera program conducted by Erich Leinsdorf, with Herva Nelli, Elena Nikolaidi, Walter Fredericks, Nicola Moscona, and Lester Englander as soloists. Besides generous excerpts from *La Forza del Destino,* the program included the Aida-Amneris duet, Ulrica's Invocation from *A Masked Ball,* the King's Aria from *Don Carlo,* and the Finale from *Il Trovatore.* The arias sung by Miss Nikolaidi and Moscona were particularly effective, but the entire program was well sung and played.

Leinsdorf also conducted the final two concerts, at which the respective soloists were Jeanne Mitchell, violinist, and Alexander Uninsky, pianist, in their Dell debuts. Miss Mitchell was easy on both eyes and ears in the Prokofieff Second Concerto, not the most grateful work for a soloist newcomer. Leinsdorf contributed a well-paced Schubert Ninth Symphony. Uninsky gave a cleancut performance of Rachmaninoff's Rhapsody on a Theme of Paganini; his playing of Liszt's Second Concerto, however, lacked fire. Leinsdorf brought grace to the Mozart "Haffner" Symphony, and drama to the Siegfried Music from *Götterdämmerung.*

In his annual visit, William Steinberg again impressed by his distinguished podium performance, high-

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
COPPICUS, SCHANG & BROWN

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

ODNOPOSOFF VIOLINIST

IRMGARD SEEFRIED SOPRANO

JENNIE TOUREL MEZZO-SOPRANO

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

DILLING HARPIST

ALDO PARISOT 'CELLIST

EUGENE **LIST**
Mgt.: Judson, O'Neill & Judd, Inc.
113 W. 57th Street New York 19, N. Y.

Ann AYARS
SOPRANO
Columbia Artists Management Inc.
113 West 57th Street, New York 19, N. Y.
Personal Direction: Kurt Weinhold

INTERSTATE MUSICIANS
Management
Bertha Ott, Musical Adviser
1323 Kimball Bldg. HA. 7-4591

KATJA ANDY
PIANIST
De Paul University School of Music
63 E. Lake St., Chicago FI. 6-4000

Franz BENTELER
CONCERT VIOLINIST
825 Orchestra Bldg. Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Theatre of Chicago
Director Opera Workshop, De Paul University
64 E. Lake St., Chicago FI. 6-4000 MU. 4-3428

SAROYA-ONOFREI
Voice — Opera Workshop
618 Fine Arts Bldg., Chicago, Ill.
Tel. WA. 2-7497 Res. EA. 7-2056

Marimba-Piano Duo
CHENOWETH-SANDERS
1300 No. Dearborn St., Chicago WH. 4-6250

Allan KELLER
TENOR
188 Millbridge Rd., Riverside, Ill. WE. 9-9525 / RI. 7-0800

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg. Chicago, Ill.

TCHEREPNIN
COMPOSER — PIANIST
825 Orchestra Bldg. Chicago, Illinois

Alice BARAN
CONCERT PIANIST
825 Orchestra Building Chicago 4, Illinois

HARVEY
RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College, 64 East Van Buren St.

lighted by an all-orchestral program with a brilliant reading of the "Symphonie Fantastique," and excerpts from *Tristan* and *Die Meistersinger*.

Luboshutz and Nemenoff's playing of the Mozart E-flat Concerto for Two Pianos was a marvel of fluidity and precision, as was the less worthy Martinu Concerto. . . . Dorothy Maynor displayed her versatility and beauty of voice in an unhackneyed program ranging from Bach and Handel to Verdi and Villa-Lobos. She featured two distinguished new songs by Oskar Morawetz, Czech-Canadian composer —"Night Song" and "I Love the Jocund Dance." Steinberg's contributions included Elgar's "Cockaigne" Overture, and a sturdy performance of Beethoven's Fifth Symphony.

SAMUEL L. SINGER

CHICAGO

■ The highlights of this season's Ravinia Festival, in terms of audience interest and box office receipts, were the concerts conducted by Pierre Monteux which featured Zino Francescatti as soloist in authoritative performances of the Beethoven and Tchaikovsky violin concertos.

Returning to Ravinia for his 17th consecutive season, Monteux was given a standing ovation as he took the podium to conduct the first of six concerts. Following Mendelssohn's "Ruy Blas" Overture and an eloquent reading of Brahms' Second Symphony, Nicole Henriot (who had played the Schumann concerto under Wallenstein the previous week) made her second solo appearance of the season in Tchaikovsky's B-flat Minor Piano Concerto. This gifted young French pianist has a competent technic and musical temperament that add up to convincing interpretation, whether or not one agrees with it. Miss Henriot's performance had the big line, but sometimes failed to project the inner surge of the music.

Nina Geverts, a less mature artist, in her performance under Monteux of Prokofieff's Concerto for Violin (No. 2) displayed a fine talent that fell short of its full potential.

Following a week of symphonic programs, Monteux directed a concert version of *Faust*, which was given a repeat performance. The presentation did not come off altogether successfully despite Monteux's devoted and masterly reading of the melodious score, invaluable support from the Chicago Symphony Orchestra, a well-trained choir from Northwestern University, and a good cast. *Faust* would seem to be an opera that does not lend itself to concert performance, despite its obvious melodic appeal. Heidl Krall's Marguerite was alluring, though at times too laborious. Thomas Hayward in the title role was apparently too pitch-conscious to sing with great freedom. Frank Guarrera as Valentin carried off first honors both dramatically and vocally. Norman Scott was a colorful Mephistopheles, and Vilma Georgiou an admirable Siebel. Sonia Sharnova in her excellent characterization of Martha displayed an unfailing sense of theater. The part of Wagner was suavely handled by Louis Sudler.

The following week-end programs—an all-Gershwin and a Pop Concert (a departure from Ravinia tradition) —conducted by Arthur Fiedler and with Eugene List as piano soloist, drew capacity audiences to the park.

Concerts of the sixth and final week of Ravinia's symphonic concerts were marked by the appearance of Georg Solti, whose American debut as a symphonic conductor on this occasion were highly successful. In the face of his solid musicianship, temperament, taste, and authority, one could forgive occasional over-conducting and distracting gestures. Ruggiero Ricci played an exciting performance under Solti of the Paganini Concerto No. 1, and on the same program Paul Tortelier, cellist, made his Ravinia debut in C.P.E. Bach's Cello Concerto. Ricci and Tortelier appeared together in the final number, Brahms' Double Concerto in A Minor (Op. 102), and were excellent individually and in ensemble.

Another soloist who appeared under Solti was Jacob Lateiner, who substituted for Alexander Uninsky in Prokofieff's Third Piano Concerto. Particularly notable in his playing was the contrast which distinguished the lyrical from the percussive figures.

The concert of Sunday, Aug. 15, closed the Ravinia season and was the culmination of a week of the most successful chamber music programs heard there in some time. Chicago's own Fine Arts Quartet (Messrs. Sorkin, Loft, Ilmer, and Sopkin) played before the largest local audiences they have yet enjoyed. Other artists featured during the same week were Tortellier, Ricci, Lateiner, and Seymour Lipkin.

■ Interesting programs of the Grant Park season included week-end Rodgers & Hammerstein evenings under the direction of Leo Kopp, with Vivian della Chiesa, Winnifred Heckman, William Carson, and Jack Russel as soloists; the Opera Guild Chorus; Franco Autori conducting the Beethoven and Brahms violin concertos with Camilla Wicks as soloist; Alfredo Antonini in week-end concerts featuring Jan Peerce as soloist; Milton Katims, a newcomer to the Grant Park podium; Garry Graffman in impres-

GILBERT REESE american cellist
Management
BERTHA OTT
Kimball Bldg., Chicago 4, Ill.

sive performances of Chopin's Piano Concerto in E Minor and the Beethoven Third; Julius Rudel conducting two concerts of "Music of Old Vienna," with Eva Likova and Thomas Hayward as soloists; Joseph Rosenstock conducting five programs of symphonic music, and featuring Eunice Shapiro, violinist, in works of Mozart, Brahms, Lalo, and Ernest Bloch; Jorge Bolet playing the Tchaikovsky B-flat Minor Piano Concerto; and Elaine Skorodin, young Chicago violinist, who turned in a highly musical performance of Wilhelmj's transcription of the Paganini Violin Concerto.

An outstanding concert performance of *Madama Butterfly* brought the Grant Park season to a happy closing on Aug. 16. Unlike *Faust,* this opera lends itself well to concert presentation, and was a marked success under Rosenstock's direction. Ellen Faull as Cio Cio San carried the note of juvenile happiness to perfection in the first act, and her duet with Jon Crain (Pinkerton) marked one of the most exciting moments of her delightful personification. Her clarion high tones throughout acts two and three roused the audience to demonstrations. Lucretia West, mezzo-soprano, was much admired for her voice and dramatic characterization in the role of Suzuki. Louis Sudler was well cast as an aristocratic American consul, and brought convincing warmth to his portrayal. Others in the cast were: Charles Rich as Goro, Miles Nekolny as The Bonze, and Lawrence Gray as Prince Yamadori and the Imperial Commissioner.

DOSHA DOWDY and RENÉ DEVRIES

LOS ANGELES

■ The conducting of George Solti and William Steinberg sparked a Hollywood Bowl season which had otherwise sagged under the pallid reserve of Sir Adrian Boult and a succession of ill-planned evenings which tended more toward the Saturday night "pops" type than toward the dedicatory title, "Symphonies Under the Stars."

Despite being limited to three rehearsals (rather than the usual four) for his pair of concerts, Solti's conceptions vitalized both his audiences and the Los Angeles Philharmonic Orchestra. He had proved his operatic worth here with the San Francisco Opera Company last fall, but his thrilling direction of such standards as the Brahms First and Tchaikovsky Fifth Symphonies make virtually certain his re-engagement at the Bowl next season (according to musical director John Barnett).

Solti has a keen regard for musical material usually subjugated to the main theme—which leads to some surprising but never *outré* results. He makes his orchestra work hard, leans heavily upon contrast and constantly maintained inner tension, and always keeps the music flowing, whether the pace be fast or slow.

With Rudolph Firkusny as his brilliant soloist, he made Mendelssohn's G Minor Piano Concerto the antithesis of its usual lacy prettiness. With Michael Rabin playing magnificently, he lifted the Paganini D Major Violin Concerto from its place as a virtuoso test piece and made it a very compelling and beautiful piece of music. In both performances he was happy in having outstanding and understanding soloists; Rabin, in particular, played as well as any violinist we have ever heard in the Bowl—where the damp atmosphere can play hob with the greatest of violinists.

The first of Steinberg's two concerts brought a rare performance of Beethoven's Triple Concerto, with three Los Angeles resident-artists joining in a truly magnificent and musicianly offering: violinist Eudice Shapiro, cellist Joseph Schuster, and pianist Leonard Pennario. It was a Wagner-Beetnoven evening, with Steinberg again letting his audience revel in his necromantic ability to make a visit to familiar musical terrain take on the excitement of a galactic voyage.

Sir Adrian Boult, too, had superb soloists for his second and third concerts — William Primrose and Leon Fleisher—and for his long-heralded performance of Handel's "Messiah." But the net effect was of a rather long visit and tepid dish of tea with some boring distant relatives.

Sir Adrian's conception of Berlioz' "Harold in Italy" was fearfully polite and devoid of the Byronic flamboyance it demands; even Primrose's faultless playing of the third movement could not raise the offering from its interpretative morass. Sir Adrian seemed much more at home with Edmund Rubbra's very effective and beautiful Concerto in A for Viola and Orchestra—a work in which he seemed to believe, and to which he imparted considerable vitality and cohesion. The same was true of Elgar's "Enigma" Variations, though here the playing could have had a bit more of the gruffness and humor one expects from some sections.

As for "Messiah," what tension and vitality it possessed was derived from the singing of the augmented Roger Wagner Chorale and the superb solo work of Katherine Hilgenberg (alto) and David Lloyd (tenor). Sir Adrian even elected to bypass one of the orchestra rehearsals scheduled for this event—which was a grievous mistake. Certain portions of "Messiah" were extremely beautiful — especially Miss Hilgenberg's singing of "He was despised" in competition with five airplanes which passed over during this sublime passage. But the general emotional level of the performance as a whole was far too low and lacking in contrast to be truly moving.

Andre Kostelanetz' conducting of a Saturday night "pops" concert with Eddie Fisher as soloist showed him in a more favorable light than did his essaying of works by Ravel, Enesco, Prokofieff, and Berlioz on a program featuring soprano Dorothy Kirsten. The latter was elegant to look at and listen to, though her voice seemed a shade cool in tone, and her manner somewhat lacking the dramatic finesse she expresses in opera.

A concert led by Meredith Willson and designated as "Family Night" brought forth thousands of youngsters to hear Danny Kaye recite Kleinsinger's "Tubby the Tuba." Unfortunately, Willson's dragging technique as master of ceremonies and conductor had the kiddies camping under the stars for 2¼ hours before the comic relief of Mr. Kaye happily arrived and led the program to a brisk and bright conclusion. The limit of poor planning for this program was reached by

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

JULIAN KÁROLYI
CONCERT PIANIST
1119 N. Clark Street Hollywood 46, Cal. CRestview 5-6240

PIETRO CIMINI
DISTINGUISHED VOCAL TEACHER & COACH
912 Crenshaw Blvd., Los Angeles 19, California Tel.: WHitney 8020

MME. BELLE FORBES CUTTER
VOICE
7526 Fountain Ave., Hollywood 46, Cal. Tel. GLadstone: 8375

AMERICAN SCHOOL OF DANCE
EUGENE LORING, DIRECTOR
COMPLETE DANCE EDUCATION All Techniques and Theories
7021 Hollywood Blvd., Hollywood 28, Cal. Tel.: HOllywood 7-1156

presenting a truncated version of the "Nutcracker" Suite danced by a troupe of children who could not hold a candle to the brilliant children's company selected and rehearsed by George Balanchine for the New York City Ballet Company's full-length version of "The Nutcracker," which had opened the night before at the Greek Theatre before an awestruck capacity audience.

Another Bowl program found music director John Barnett both literally and figuratively swirled in the draperies of Miss Ruth St. Denis, who trudged from retirement up Cahuenga Pass to dance "The Ballet of Light," choreographed by Forrest Thornburg to Scriabin's "Poem of Ecstasy." Of this, one could only say that the concept of using almost every imaginable type and size and color of veiling and drape — swirled, swished, ballooned, fluttered, and fallen—did at least serve to fill the space of the vast Bowl stage, which the usual classic or contemporary dance does not succeed in doing. Reinhardt, too, found drapes had their use here.

Mr. Barnett and the orchestra labored mightily with Scriabin's music behind this frenzied frieze, but had less distraction in their performance of Vivaldi's "Gloria" with the 100-voice Los Angeles Symphonic Chorus of the city's Bureau of Music. This group, which had nary a professional singer in it, had been trained by Barnett and chorus director Carlton Martin to a surprising peak of responsiveness, and demonstrated beautiful tone quality and cohesion.

The New York City Ballet Company's "Nutcracker" was the pinnacle of a 5½-week season which again confirmed this troupe's remarkable strength in the number of first-line solo dancers it possesses. "The Nutcracker," which found Rita Glover cleverly adapting the Armistead scenery to fit a theater which possesses no "fly" gallery, proved a wondrously compelling performance that recaptured the magical flavor of a childhood Christmas without too overtly relying upon coyness or cuteness. Its succession of solo opportunities is made to order for this company, and the brilliance of the scenery, Karinska's beautiful costumes, Rosenthal's lighting, and Balanchine's imaginative choreography combined to make it an almost indescribable delight. It could have run to sold-out houses for a month instead of the 12 performances to which it was limited. The out-of-door presentation at the Greek Theatre added its own moonlit magic.

A second summer visit by Balanchine's brilliant ballet convinces one that not since the very high tide of Ballet Theatre in the mid-forties has there been its equal for diversity, drive, finesse, imagination, coordination, and repertoire interest.

C. SHARPLESS HICKMAN

SAN DIEGO

■ Robert Shaw's second summer as conductor of the San Diego Summer Symphony has been successful in point of attendance and musical interest. Brilliant performances of Stravinsky's "Oedipus Rex," "L'Histoire du Soldat," and Haydn's "Creation" highlighted the season. In addition to the more usual symphonic fare, some of the most interesting programs included Mack Harrell's masterful interpretation of the entire "Die Winterreise" by Schubert; Bach's St. John Passion; Purcell's "Fantasia on One Note"; Milhaud's "Creation du Monde," Mendelssohn's "Midsummer Night's Dream," for which a part of Shakespeare's play had been extracted by Shaw and Alice Parker; and a performance of Ernst Bacon's "Ford Theatre," a composition with narrative treating of the last week of Lincoln's life. Shaw's combination of programs—symphonic, choral, chamber, and youth concerts—has paid off in increased attendance. VIOLA WAHLER

LILIAN BACKSTRAND **WILSON**
Voice
UNIVERSITY OF SOUTHERN CALIFORNIA

ANNELIESE LANDAU, Ph.D.
Musicologist-Lecturer-Writer
Season 1953-54
1118 Cardiff Ave., Los Angeles 35, Cal. CRestview 6-1629

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

TOKATYAN
VOCAL STUDIO
677 East Colorado St. Pasadena 1, Cal.
Faculty of the Los Angeles Conservatory

VERA JEAN VARY
SOPRANO
Opera — Concert — Oratorio — Radio
1550 N. Verdugo Rd., No. 29, Glendale 8, Cal. Cl. 4-4071

Southern California Oratorio Society
"DEDICATED TO THE GREAT ORATORIOS"
FREDERICK DAVIS—CONDUCTOR
P. O. Box 338 Norwalk, California

GEORGIA LASTER
SOPRANO
Concert — Oratorio — Television — Radio
Per. Rep.: Wm. E. King, 914 W. Highland, Redlands, Cal.

NADINA DE SANCTIS
Voice Teacher of
GEORGIA LASTER — EVELYN TANNER
1110 Hacienda Pl., Hollywood 46, Cal. HO. 4-1893

Raymond **McFEETERS**
PIANIST—ACCOMPANIST—VOCAL COACH
7169 Sunset Blvd., Hollywood 46, Calif.
Tel. GRanite 0205

PHYLLIS ALTHOF
Dramatic Soprano
OPERA — CONCERT — TELEVISION
4600 Los Feliz Blvd., Los Angeles 27 Tel.: NO. 1-9246

LUCIA LIVERETTE
DIRECTOR OF LIVERETTE OPERA ACADEMY
Renowned Exponent of Italian Bel Canto
1833 W. Pico Blvd., Los Angeles 6, Cal. DUnkirk 2-6819

ERWIN **WINDWARD**
TEACHER OF VOICE
Studio 8921 Sunset Blvd., Hollywood 46, Cal.
Tel.: CRestview 4-4175

The BARTHOLOMEWS
LeRoy—Teacher of Singing, Pres. Southern Cal. N.A.T.S.
Alma—Teacher of Piano
522 No. Brand Blvd., Glendale, Cal. Cl. 3-8873

VIRGINIA BYRNE
STUDIO OF VOCAL ART
3828 W. 7th St., Los Angeles 5, Cal. DUnkirk 9-7864

GIOVANNI POMPEO
Conductor-Composer
DIRECTOR OF POMPEO SCHOOL OF MUSIC
1710 No. Vermont Ave., Hollywood 27, Cal. NOrmandy 1-5711

SCHOENFELD
ALICE—concert violinist
ELEONORE—concert cellist
351 N. Oakland Ave., Pasadena, Cal. SY 3-3052

Edward **NOVIS**
TEACHER OF SINGING
12311 Hartsook St., No. Hollywood, Cal. SUnset 2-7237

OSCAR WAGNER — *Pianist*
Formerly Dean, Juilliard Graduate School
339 N. Hobart Place, Los Angeles 4, and
Building 440, Univ. of Utah, Salt Lake City

EARLE C. VOORHIES
PIANIST - TEACHER
Faculty Member, Los Angeles Conservatory
2044 Fletcher Ave., So. Pasadena, Cal. Tel.: PYramid 1-2676

ROBINSON Della Howell
Voice Builder — Concert Artist
1656 Midwick Dr., Altadena, Calif.
Tel.: SYcamore 7-6533 or SYcamore 3-2613

ADÈLE D. LAUTH
TEACHER OF PIANO
Harmony — Theory — Composition
1418 So. Oxford Ave., Los Angeles 6, Cal. REpublic 6861

ARDELLA SCHAUB
Creative Approach to Piano Study
SPECIAL ATTENTION TO ENSEMBLE PLAYING
6227 W. 5th St., Los Angeles 48, Calif. WAlnut 4823

EUNICE **WENNERMARK**
CONCERT VIOLINIST — ARTIST-TEACHER
4502 Bon Ave., No. Hollywood, Cal. SUnset 2-7794

MARSHALL G.
CHASHOUDIAN
CONCERT VIOLINIST and TEACHER
103 N. Harvard Blvd., Los Angeles 4, Cal. DU. 9-3205

WEST COAST NOTES

■ An interesting program featuring the poems and lyrical works of Edward Lynn in musical settings by Charles Cadman, Mary Carr Moore, Wilbur Hatch, Raymond McFeeters, and Virginia Villines, was recently presented at the Hollywood Methodist Church. Soloists were Bertie Lee Carter, Doris Barclay, Robert Flack, and Virginia Villines. Mr. McFeeters accompanied.

■ Sponsored by the Hollywood Methodist Church Choir (Norman Soreng Wright, organist-director), the Musart Quartet was heard in a first performance of Eric Zeisl's String Quartet and the Haydn Quartet No. 3. Donations were made to the Neighborhood Music Settlement of Los Angeles.

■ Alice and Eleanore Schoenfeld, violinist and cellist respectively, with Alice Arney, pianist, will be heard in a concert tour of the states of Oregon and Washington, including six concerts at the University of Oregon and a series of engagements at the Idyllwild Arts Foundation.

■ Dr. Lucia Liverette, Director of the Liverette Opera Academy, recently presented William Cousin, operatic baritone, and Melba Bennett, soprano, in a joint recital. Mr. Cousin is well-known for his opera performances in Philadelphia, and is now working with Dr. Liverette in preparation for concert and opera tours in Italy. He is also scheduled to appear in Los Angeles this coming season in both recital and opera. Miss Bennett's dramatic and beautiful voice augur well for a successful career in opera.

Tribute to Oscar Wagner

A group of West Coast artists, noted for their professional musical activities, are preparing an unusual tribute to Oscar Wagner, one of America's foremost musicians who, for many years, was Dean of New York's Juilliard Graduate School of Music and President of the Los Angeles Conservatory of Music. The group of musicians, who continue to coach with Mr. Wagner while active on the concert stage, will present a Testimonial Concert to celebrate his 35th anniversary as a teacher. The concert will take place at the Assistance League Playhouse, the last week in October, 1954. Those who will participate include Helen Druke of the famed two-piano team of Druke and Shaw; Constantin Callinicos, former musical director for Mario Lanza; Carl Post; Harry Lojewski; Johnny Green; Lionel de Leon; and Zabella Chalian.

Ernest Bloch to Be Honored

Plans are now under way to honor the 75th birthday of Ernest Bloch, one of the greatest living composers, with a nationwide series of music festivals to be held during the fall of 1955. The Ernest Bloch Society—of which Professor Albert Einstein is honorary national chairman, and Olin Downes, co-chairman—will co-ordinate the activities. Participating musical organizations in various cities will perform Bloch's chamber music, orchestral works, and choral compositions. Bloch's only opera, *Macbeth*, will be given its American premiere under the composer's baton.

Concert Choir Auditions

The Concert Choir, an AGMA chorus with a full schedule of Town Hall Concerts, opera performances, and a short tour (Chicago Symphony), will hold auditions early in September. For an audition appointment, please contact the Concert Choir office, 113 W. 57th St., N. Y. C., by letter only, stating voice, musical training (very important), and choral experience.

Bolvig and Turner Report on 2nd Annual Music and Art Festival

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, directed a very successful second annual Music and Art Festival at their Happy Hilltop studios and Music Grove at Glenora on Seneca Lake in upstate New York. The festival, which lasted from July 24 to Aug. 1, featured six musical programs in addition to exhibits by artists living in Glenora and nearby towns. One of the features this year was the use of a Music Shed so constructed that it is not necessary to use amplification of any kind.

Artists who participated in the musical programs were: Jean DeKyze, mezzo-soprano; Elizabeth Ball Kurz, pianist; John King Roosa, Dorothy Hall, and Emily Franz, violinists; Catherine W. Elliott and Jeanne Sugden Bennett, harpists; Jack Kilty, baritone; Lucille Kilty, contralto; Mr. Turner and Miss Bolvig; the Dundee Adult Chorus; and the Dundee Baptist A Cappela Choir.

The 1955 festival will feature even more artists and programs, as there is every indication that it will become one of the outstanding events in the Finger Lakes region.

Philadelphia Orchestra's N. Y. Dates for Next Season

The Philadelphia Orchestra will give its usual quota of ten Tuesday evening concerts at Carnegie Hall. The first will take place Oct. 10. Eugene Ormandy, the orchestra's musical director will conduct eight concerts; Heiter Villa-Lobos will direct a program of his own works; and Sir Malcolm Sargent will head the orchestra for one concert. One program will be devoted to the St. Matthew Passion. A Wagner program and Mahler's "Lied von der Erde" are also scheduled.

SIDNEY SUKOENIG

EMINENT PIANIST and MASTER TEACHER

Professor of Piano — Syracuse University

•

NEW YORK STUDIO

STEINWAY HALL

113 West 57th Street, New York 19

Phone: Kingsbridge 6-0047

Phi Beta News

Newest active chapter, Alpha Iota, was recently installed at Centenary College, Shreveport, La. Phi Alpha Epsilon, newest alumnae chapter, was introduced in July at the meeting of the Federation of Music Clubs in Denver, Colo.

Three new members have been added to Phi Beta's illustrious list of Honoraries: Celeste Holm (whose mother, Jean Parke Holm, is an Honorary Member of Phi Beta) was recently initiated in New York. Dr. Lillian Baldwin, distinguished educator who for almost a quarter of a century was Supervisor of Music Appreciation in the Cleveland Public Schools and Consultant in Music Education for the Cleveland Symphony Orchestra, was initiated in Florida. Gladys Welge, the only woman symphony conductor in America, having been associated with the Women's Symphony Orchestra of Chicago for 13 years, became an Honorary Phi Beta in Chicago.

Phi Beta Patron, Dr. Frank H. Baxter, known at the University of Southern California as "the man who should teach every class in the University," stole the show at the sixth annual Academy of Television Arts and Sciences awards dinner when he walked off with two "Emmys"—one for his "Shakespeare on TV" show, which was adjudged the Best Local Public Affairs Program; and the other for being the area's Outstanding Male Performer of 1953. CBS-TV, beginning Aug. 1, is releasing over its national hookup Dr. Baxter's newest show, "Now and Then," which after only two weeks is proving itself the hit of the year.

National Music Adviser Dr. Marion Bauer received the Washington Territorial Centennial award as the outstanding native-born musician.

Peoples' Symphony Plan Three Series

The 55th season of the Peoples' Symphony Concerts will offer three series of concerts at the Washington Irving High School, N. Y. C. The Artists Recitals will feature Ruggiero Ricci, violinist; Daniel Wayenberg, pianist; Gina Bachauer, pianist; Byron Janis, pianist; Leonard Rose, violincellist; and Rudolf Firkusny, pianist. The Chamber Music Series will include the Juilliard Quartet, Quartetto Italiano, the Budapest Quartet, the Barylli Quartet, the New Music Quartet, and the Vegh Quartet. Scheduled to appear at the Chamber Music Festival are the Kroll Quartet, with Artur Balsam as pianist; Quintetto Boccherini; the Saidenberg Little Symphony; Eugene List (pianist), Carroll Glenn (violinist), and Ensemble; the Budapest Quartet; and Szymon Goldberg, violinist, in a sonata recital.

Mu Phi Epsilon Golden Anniversary Convention

Members who gathered at the Golden Anniversary Convention of Mu Phi Epsilon in Salt Lake City on June 22 were of the same mind as Brigham Young on that day in 1847 when he exclaimed "This is the place!" "The place" it was for renewed inspiration, friendship, and an opportunity to hear glorious music. The span of 50 years was bridged by Jessie Yuille Yon, president of the Pittsburgh Alumnae Chapter, former Dean at Carnegie Tech, and one of three living charter members of Mu Phi Epsilon.

A pre-Convention event was the cantata "Journey of Promise," by Mu Phi's Gladys Rich, of Utah, directed by Dr. David Shand and produced by members of the music faculty of the University of Utah.

Speakers included Governor J. Bracken Lee; Mayor Earl J. Glade; Dr. Albert Ray Olpin, President of Utah University; Dr. Lowell M. Durham, Acting Dean of the College of Fine Arts; Dr. Leroy J. Robertson, Head of the Department of Music; Mr. Carlos Alexander; and Miss Myrtle Austin, Dean of Women, Brigham Young University. Among pre-Convention dinner speakers were Mrs. Arch West, a granddaughter of Brigham Young, and Mr. Fred C. Graham of the Graham Lyceum Bureau.

Maurice Abravanel, conductor of the Utah Symphony Orchestra and principal speaker at the Mu Phi Epsilon Convention Banquet, shared the program with Patricia Judd, soprano (left), and Elvina Truman, pianist. Miss Judd is a recent graduate of Curtis Institute, and Miss Truman is an artist pupil of Mme. Isabelle Vengerova.

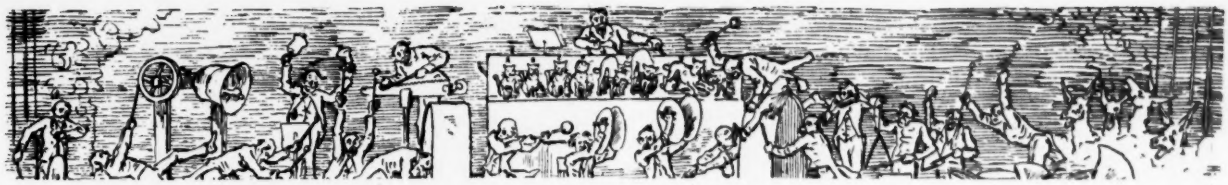
The President's Reception was held at the Governor's Mansion in honor of Mu Phi Epsilon's National Council, hosted by the Utah Federation of Music Clubs (Mrs. Harry Bowman Mensel, president), with Mrs. J. Gracken Lee presiding.

Mrs. Eleanor Hale Wilson of Seattle was elected National President. Serving with her on the Council will be newly elected Rosalie V. Speciale, San Jose, California, First Vice-President; Norma Lee Madsen, Salt Lake City, Second Vice-President; Pauline James Baker, St. Louis, Third Vice-President; Elizabeth Storer Bothwell, Pittsburgh, Fourth Vice-President; Ruth Havlik, Minneapolis, re-elected National Editor; and Bernice S. Oechsler, Sylvania, Ohio, Executive Secretary-Treasurer. Retiring officers were Ruth Row Clutcher, National President; Eva McMullen Gamble; Wanda A. Burkett; and Gertrude Otto.

Credit for the smoothly functioning Convention is due Luna Chipman Wootton, General Chairman; Norma Lee Madsen, Local Music Chairman; Dwan J. Young, Publicity; and many members and friends who assisted.

Upon invitation from Mu Epsilon at the Eastman School of Music and the Alumnae Chapter, it was voted to hold the sorority's 1956 National Convention in Rochester, New York.

Carlos Salzedo shown with students at his summer Harp Colony of America in Camden, Maine. Standing, left to right: Marjo Bruesing, Bonnie Ward, Genevieve Duffy (all members of the famous Harp Quintet, "The Angelaires"), Johne Thornberry, Diane Williams, Mr. Salzedo, Judy Laman, Patricia Minthorne, Sharon Strickland (seated at the harp), Janie Cauffiel, Peggy Schumacher, Rebecca Wagner, Joan-Marie Russo, Jacqueline Chapin, Frances Nessley, Jara Joni, and Martha Goodrich. Seated, left to right: Ruth Wickersham, Marilyn Moulton, Mary Paul, Diane McDonald, Roberta Franklin, Tonia Chanko, Judy McDonald, and Didi Kelley.



LISTENING WITH BOTH EARS

By FRED GRUNFELD

Glyndebourne Revisited

GLYNDEBOURNE, the bandbox opera in the Sussex Downs, is a garden where Mozart & Co. are cultivated assiduously among clipped hedges and formal flowerbeds. For over 20 years it's been a laboratory for opera as it ought to be done—a place to produce a work without hurry, or strain, or the compulsions of box office deficits. Where a hundred such experiments have failed in the past, Glyndebourne is manifestly a success. "From the beginning," says John Christie, the founder, "we have tried for perfection."

By birth and education Mr. Christie belongs to that class of landed English gentry usually preoccupied with hunting, animal husbandry, or the writing of military memoirs. He's been compared to the jovial Squire Western in Fielding's *Tom Jones*. The birth of the Glyndebourne idea dates back to the time when he was converted from a complete gentleman angler into an altogether complete enthusiast for opera—especially Mozart. Entire credit for his enlightenment belongs to the late Mrs. Christie—better known to record collectors in this country by her maiden name of Audrey Mildmay. She was the Suzanna in the Glyndebourne *Marriage of Figaro* recorded before the War, and her delightful stage appearances are still remembered as models of their kind. But her most lasting contribution, it seems, was made offstage, not as a soprano but as her husband's wife.

It was shortly after their marriage that "Squire" Christie gave up fishing for Mozart—a notable act of renunciation—and conceived the plan of starting a small-scale English "Salzburg" at his ancestral manor. The Glyndebourne estate had been in his mother's family for seven centuries.

At first there was the danger that a one-family Salzburg would turn into the plaything of dilettantes. The Christies were too much in earnest. In building a theater and forming a company they proceeded with the same care and foresight their neighbors devote to breeding prize livestock. Onstage, they visualized a cast that could look and act their parts as well as sing them; in the pit, a conductor and orchestra of the first rank; in the wings, a stage director with vision. It was a big order.

In normal times it might have been a pipedream for a homemade enterprise, especially in opera-shy England. But in 1933 the turn of political events in Germany played right into their hands. For two exiles, Fritz Busch and Carl Ebert, Glyndebourne offered a center of renewed activity, a haven of Mozartean sensibility far removed from the screaming cacophony of the Third Reich. (The full symbolism of the contrast wasn't apparent then: John Bull, the cheerful patron of the toby-mug opera *vs.* Der Führer at the Festspielhaus, posturing ominously as the Super-patron.)

Of all the blessings that Christie bestowed on the project, the most important was a leisurely tempo. At Glyndebourne they have always had time—for study, for coaching sessions, for individual and collective rehearsals that no ordinary opera schedule can absorb.

The theater, with a stage larger than the Metropolitan's, at first seated only 400. With their elegant backdrop of Tudor architecture, Glyndebourne productions were opera for The Four Hundred in another sense, even after the seating capacity was expanded. But though it has always been opera *by* the wealthy, and *for* audiences in evening clothes, Christie insists proudly that "a very rich man would have failed, because he would have been too profligate."

For Glyndebourne, then, recordings have played a dual role. They have been the means of preserving historic performances that in many ways set the standard for Mozart in our time. They also made it possible for these productions to be heard beyond the tight little circle of well-to-do devotees. And when Fritz Busch died three years ago, the albums became the larger and most memorable part of his legacy on records.

Fortunately, the three prewar sets on 78 rpm shellacs have been cleanly transferred to LPs in the RCA Victor "Collector's Issue." Two postwar productions under Busch are available, condensed, on single "Highlight" LPs. In order of recording, they are:

The sprightly *Marriage of Figaro* (LCT 6102), made with Festival casts of 1934 and 1935, including outstanding performances by Willi Domgraf-Fassbaender as Figaro, and Rudolf Bing's discovery, Aulikki Rautawara.

Cosi fan Tutte (LCT 6104), technically the least satisfactory recording of the lot, but an inspired performance by the 1935 cast that had Ina Souez, Louise Helletsgruber, Heddle Nash, Fassbaender, and John Brownlee in leading roles.

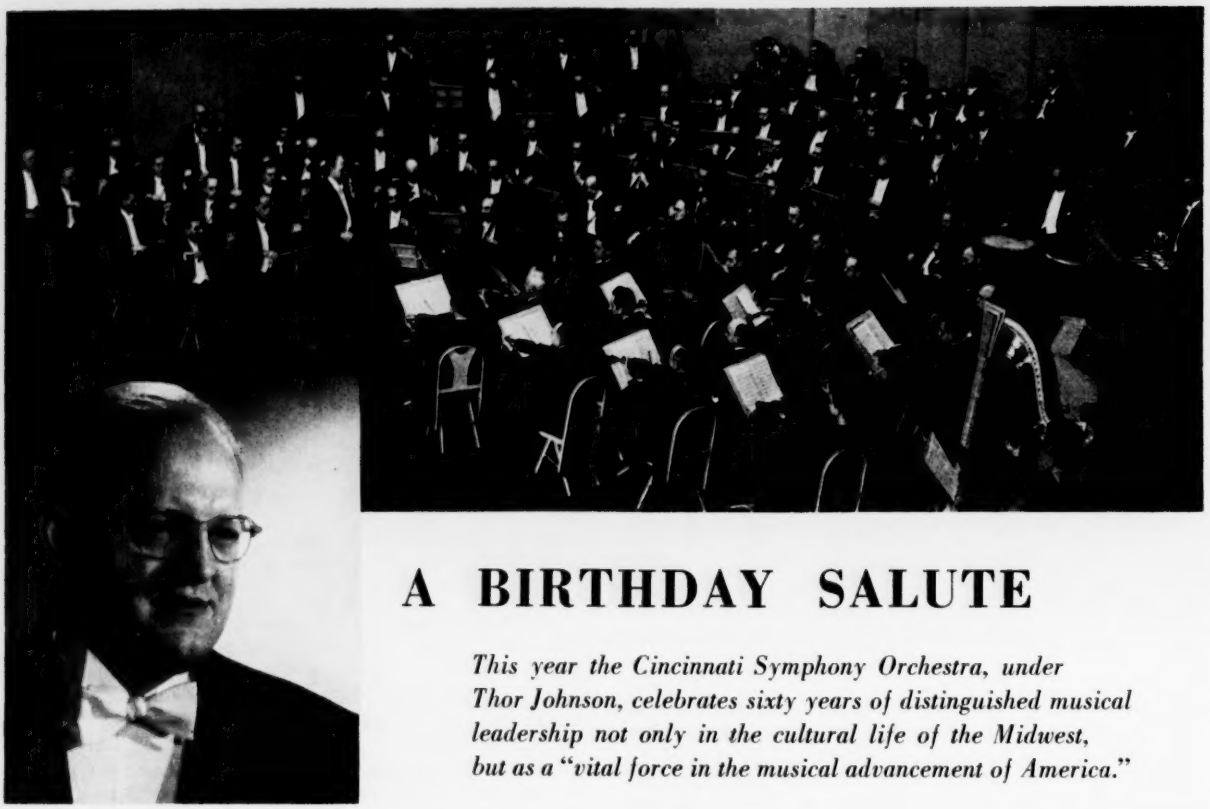
Don Giovanni of 1936 (LCT 6102), an unequalled example of the Mozart conductor's art, with Brownlee and Salvatore Baccaloni as master and servant, and also Koloman von Pataky, Roy Henderson, David Franklin, Souez, Helletsgruber, and the slender-voiced Audrey Mildmay (as Zerlina).

The *Cosi fan Tutte* Highlights (LM 1126) taken from the 1950 production, in which Busch makes a new cast sparkle—Sena Jurinac, Blanche Thebom, Richard Lewis, Erich Kunz, and Mario Boriello. From a technical standpoint, however, the improvement is scarcely perceptible.

The *Idomeneo* Highlights of 1951, the last item of Busch's legacy (LHMV 1021), in which Jurinac, Dorothy McNeil, Richard Lewis, and Alexander Young, together with chorus and orchestra, perform with such vitality as to make me wish the whole opera had been recorded.

Taken all together, these five issues are a musical achievement of the highest order.

Eighth in a Series on the Great Orchestras of America



A BIRTHDAY SALUTE

This year the Cincinnati Symphony Orchestra, under Thor Johnson, celebrates sixty years of distinguished musical leadership not only in the cultural life of the Midwest, but as a "vital force in the musical advancement of America."

By LOUIS JOHN JOHNEN

WHEN Thor Johnson raises his baton over the 87-member Cincinnati Symphony Orchestra on October 8, 1954, i.e will salute the sixtieth anniversary season of this famous organization, one of the most distinguished orchestras in the country. Founded in 1895 with 48 players, largely recruited from Michael Brand's Cincinnati Orchestra, the Cincinnati Symphony Orchestra is the fourth oldest in the United States. Its first president was Mrs. William Howard Taft, who held the post until her husband's appointment as Governor of the Philippine Islands in 1900.

For almost a century Cincinnati has been noted, both nationally and internationally, for its high standards of musical culture. Part of this reputation is due to the great influx of German immigrants in the 19th Century, who brought with them a deep love of vocal and instrumental music which we associate with the German temperament. The Cincinnati Symphony Orchestra forms the nucleus for the entire musical life of the city. Without it, such events of artistic importance as the Cincinnati May Festival and the Cincinnati Summer Opera would be impossible. The fortieth biennial May Festival, begun in 1873, has just concluded one of its finest series under the direction of Josef Krips; the Cincinnati Summer Opera, conducted again by Fausto Cleva, celebrates in July a "third of a century of opera under the stars." It is the Cincinnati Symphony Orchestra that provides the instrumental background for these musical cornerstones of cultural life in the Middle West.

Through the years, seven distinguished conductors have held the post of music director of the orchestra. The first was Frank Van der Stucken, a Texan of Belgian-German parentage, who held the position until 1907, when labor difficulties forced discontinuance of the Symphony for two seasons. Van der Stucken contributed outstanding pioneer service for American musicians. He was, in fact, the first director ever to present concerts of all-American works, by composers like George Chadwick, Arthur Foote, and Edward MacDowell. A champion also of Richard Strauss, Van der Stucken is also remembered for Cincinnati first performances of "Death and Transfiguration," "Don Juan," "Til Eulenspiegel," and "Aus Italien."

During the Orchestra's two years of silence the gap was filled for the most part by visiting orchestras. But by the spring of 1909, through the efforts of Mrs. Charles Phelps Taft, financial backing was assured, and Leopold Stokowski, then only 27 years old and with little conducting experience, began his apprenticeship with the (by this time) 60-member ensemble. Stokowski, a thorough disciplinarian and competent showman, resigned in 1912, largely because of an unfavorable press, to revitalize the Philadelphia Orchestra, which needed just such a personality as his to rebuild it.

The Cincinnati Symphony Orchestra, a pioneer in the recording industry, made its first recordings in 1917 for Columbia under the leadership of Dr. Ernst Kunwald, Stokowski's successor. It was the third orchestra in the United States so honored, preceded only by the Chicago and the N. Y. Philharmonic Symphonies. Under the present leadership of Thor Johnson, the Cincinnati Orchestra is also the first American symphonic organization to record for the London Gramaphone Corporation.

Kunwald, harassed as an alien by the hysteria of World War I, left because of malicious gossip, most of it unjustified, and was followed in 1918, after a season of guest conductors, by the famous Belgian violinist, Eugene Ysaye. I well remember the occasion which resulted in the choice

of Ysaye—a stirring performance of the Cesar Franck Symphony, the like of which has never been heard in Cincinnati.

Although the Orchestra flourished during the four years of Ysaye's tenure, its real debut as one of the nation's great orchestras was made under Fritz Reiner, who conducted from 1921 to 1931. Reiner, who had previously been the conductor of the Dresden Hofoper, was only 33 years old when he came to Cincinnati. A master of programming, Reiner introduced Ravel and Debussy to Cincinnati audiences, as well as unfamiliar works by Beethoven, Mozart, and Haydn. He engaged Bela Bartok as guest performer and composer, and invited Respighi to guest-conduct during two different seasons. Reiner's stay, however, was not without explosive moments. Although conservatives and some orchestra members took exception to Reiner's methods, the Cincinnati Orchestra reached new heights of proficiency and virtuosity during his regime.

Eugene Goossens succeeded Reiner in the fall of 1931, holding the post of musical director for the unprecedented span of 16 years. Not as brilliant as Reiner, Goossens was, nonetheless, a conductor of great refinement. He did yeoman service in the interest of British musicians like Vaughan Williams, William Walton, and Benjamin Britten, and introduced his own distinguished works. Although

Frank van der Stucken
First conductor
(1894-1907)

Goossens is particularly remembered for his espousal of contemporary American and other modern works (he introduced Stravinsky's "Sacre du Printemps" to Cincinnati), he did not neglect the standard repertoire.

When Thor Johnson took over the reins of the Cincinnati Symphony Orchestra in 1947, it became one of the few major orchestras in the United States which are led by American-born, American-trained conductors. Johnson's graduation as a music major from the University of North Carolina led to his master's degree from the University of Michigan in 1935 and a scholarship which entitled him to two years of study abroad. These years he spent in Leipzig under Hans Abendroth, and at the Mozarteum in Salzburg under Bruno Walter and Felix Weingartner.

While at college Johnson organized the Michigan Little Symphony and the Carolina Ensemble. During the war years he organized (at Fort Monmouth, New Jersey) the first all-soldier symphony orchestra, and appeared with great success as guest conductor with the Philadelphia, Chicago, and N. Y. Philharmonic-Symphony Orchestras. Following a year as director of the Juilliard School of Music Orchestra, Thor Johnson was offered the post of permanent conductor of the Cincinnati Symphony Orchestra, beginning with the 1947-48 season, and has been its head ever since. The offer came primarily as the result of several occasions when Johnson had substituted with outstanding success for Eugene Goossens, who resigned in order to go to Australia.

Many tangible evidences of recognition of his distinguished achievements in music have been accorded Dr. Johnson. In 1949 he became the fifth recipient of the $1,000 Alice M. Ditson award which is given annually by Columbia University to an American conductor rendering "distinguished service in the field of American music." He holds five honorary doctorates. In 1951 he received the Rosa F. and Samuel B. Sachs citation and award in recognition of his meritorious contribution to Cincinnati's cultural life.

Under Johnson's direction the Cincinnati Symphony Orchestra has become a major stepping-stone for famous European artists who wish to launch careers in America. European artists who have been helped in this way are Suzanne Danco, the accomplished Belgian soprano; Irmgard Seefried, leading star of the Vienna Opera; Paul Badura-Skoda, talented young Austrian pianist; and Soriano, acclaimed as the greatest Spanish pianist in 25 years. Dietrich Fischer-Dieskau, the young German baritone, will make his American debut in Cincinnati next April 15-16.

One of the happiest tributes to Thor Johnson's genius is the adoration showered on him by the coming generation of symphony-goers. Whenever he appears at the Young People's Concerts, he is greeted with jubilant cheers and ecstatic hand-clapping. Ysaye was the first conductor to present concerts for children (the 1919-20 season). These concerts have become so popular under Johnson, who prepares them with the same thought and care that he bestows on the regular subscription series of 20 pairs, that it has been necessary since the 1948-49 season to present each series of three programs three times in order to accommodate the 11,000 listeners from the fourth, fifth, and sixth grades. In addition, there is a series of three concerts for the youngsters of Junior High School age.

Besides the staples of the symphonic repertoire and many local first performances, Dr. Johnson has been unceasing in his devotion to works by American composers. Among the 28 world premieres of American works performed by the Cincinnati Symphony Orchestra under his guidance, some of the most outstanding are: Aaron Avshalomoff's Symphony No. 2; Henry Brant's symphony entitled "The Promised Land," and the Symphony No. 1; Paul Creston's tone poem "Walt Whitman"; Cecil Effinger's Symphony No. 2; Vittorio Giannini's *Blennerhasset* (a radio opera), "A Canticle for Christmas" (baritone solo and chorus), "Frescobaldiana," and *The Taming of the Shrew* (three-act opera); Don Gillis' "Portrait of a Frontier Town," and "Thomas Wolfe, American" (narrative poem with music); Roy Harris' "Cumberland" Concerto (for orchestra); and Vittorio Rieti's Concerto for Two Pianos and Orchestra.

Since its seventh season, 1901-02, the Cincinnati Symphony Orchestra has toured every year, giving well over 1,100 concerts in 35 states. During the 1951-52 season the orchestra gave 50 out-of-town concerts in 20 states, the three-week tour in March, 1955, to Miami, Florida, and back, is already sold out. On the basis of its tours alone, Cincinnati deserves credit as an important cultural force of the nation.

The home of the Cincinnati Symphony Orchestra is famed Music Hall, which seats 3,460 persons and is acoustically one of the finest auditoriums in the world. In addition to sizable endowments, the Orchestra is supported by a small grant from the City of Cincinnati and another by the Cincinnati Institute of Fine Arts (originally a fund of $3,500,000, of which $1,000,000 was contributed by Mr. and Mrs. Charles P. Taft, the remainder by popular subscription). In recent years the income from these funds has proved insufficient to underwrite the Orchestra's deficit, with the result that each year since 1949 the United Fine Arts Fund conducts a drive to insure the support of the Orchestra, the Cincinnati Art Museum, Taft Museum, and the Summer Opera. This year the goal is $305,000.

In this way, by calling on all the diverse elements of its population, Cincinnati has made of its Orchestra an institution with a truly civic conscience and a vital force in the musical advancement of America.

THE INTERNATIONAL SCENE

"The unity of technique . . . was enchanting even to the most jaded ears." La Scala soloists perform Rossini's La Cenerentola *at Holland Festival.*

THE NETHERLANDS

■ One of the outstanding attractions at this year's Holland Festival was the performance (four, to be exact) of Rossini's *La Cenerentola* by seven soloists of La Scala, Milan. The performance was a brilliant display of vocal technique as well as a superb combination of vocal and dramatic effectiveness. The unity of technique, especially the *bel canto* in the ensembles, was enchanting even to the most jaded ears.

The title role was magnificently performed by the coloratura contralto, Giulietta Simionato. Sesto Bruscantini, the eminent buffa-basso who had previously sung the part of Figaro with the Nederlandse Opera, did an excellent job in the role of the valet, Dandini. Contrasting wonderfully with Bruscantini's heavy voice was Cesare Valletti's melting tenor in the role of the prince, Don Ramiro. Dora Gatta and Fernanda Cadoni turned in superbly venomous creations of the parts of Clorinda and Tisbe. Mario Petri as Don Magnifico, and Carlo Badioli as the philosopher Alidoro, completed an altogether perfect ensemble.

Maestro Carlo Maria Giulini conducted with inspiring vitality. The young manager, Franco Zeffirelli, designed the decor and costumes after old 17th-Century prints. The excellent men's choir of the Nederlands Kamerkoor—musically prepared by Felix de Nobel, and dramatically coached by Hans Kaart—surprised everyone by the effectiveness of their movements on stage.

Audiences in Amsterdam and The Hague demonstrated their enthusiasm with prolonged ovations for this outstanding contribution from the world of Italian opera.

LENY NOSKE-FRIEDLANDER

BAYREUTH

■ The fourth postwar season at Bayreuth indicates clearly that the formula that worked successfully in staging "The Ring" is rapidly becoming doctrine. *Parsifal* and *Tristan* may offer themselves easily to the symbolical treatment the two Wagner brothers are so fond of. Last year's *Lohengrin,* however, stubbornly resisted such untheatrical handling, and the new *Tannhäuser* production, which opened the 1954 Festival, exhibits the bankruptcy of Wieland Wagner's production methods.

As one who has the deepest respect for the aims of the new Bayreuth, I must point out that the Wagners' decision to force the whole *oeuvre* of their grandfather into the straitjacket of their own style fails to handle adequately the complexity of individual features. To produce Tannhäuser in the same way as *Parsifal* does not reveal the unity of the whole Wagnerian output, but merely exposes its disparity.

There can be no doubt that the Wagner heirs have found a legitimate modern aesthetic for approaching the inheritance of their grandfather, but so far they have failed to develop production methods sufficiently flexible to allow for the special needs of each work. The geometrical pattern of the new Bayreuth *Tannhäuser,* so evident in all the ballet and chorus scenes, stylizes the passions of Wagner's score until they resemble Prussian military exercises. The erotic excitement of the Venusberg, performed by an all-female corps de ballet and only one male dancer, becomes a somewhat enigmatic lesbian ritual, and especially silly because Tannhäuser is allowed to face Venus only once. The pilgrims move as if they had been drilled on the parade grounds by a conscientious Teutonic corporal, and the mathematical groupings in the concluding hunters' scene look rather more like a medieval pageant than a conclave of outdoors men. In the second act, the guests, clad in uniforms, arrive in groups of nine and distribute themselves in impeccably good order over the whole stage. And, once in place, they dare not move for fear of disturbing the pattern. Even the turmoil of their uproar against Tannhäuser cannot make them forget their immobility. As a result of such static treatment, the dramatic conflict, so vehemently underlined by Wagner's score (and thrillingly rendered by Wilhelm Pitz's chorus) simply does not exist on stage. The solo scenes of the third act, more convincingly mounted, are overshadowed by the really dreadful symbolism of the apotheosis—an illuminated pyramid of pilgrims and angels!

The mistake of this production is, I think, Wieland Wagner's decision to ignore the obvious theatrical potentialities of *Tannhäuser* in favor of a production that injects into the work certain mysterious overtones not clearly intended by the composer. Neglecting the dramatic contrasts of *Tannhäuser,* its very essence, succeeds only in establishing a contradiction between the drama and the music. The disparity would have been still more obvious if Keilberth had not reduced the musical tensions of the score so enormously. Whether he did so for reasons of temperament or because he was consciously striving for a certain homogeneity between sound and sight, I do not know, though I am inclined to think the former reason more probable.

All praise to Dietrich Fischer-Dieskau's Wolfram, the one singer of this performance who maintained the traditional (if in recent years rather endangered) Bayreuth standard of singing. Neither Gre Brouwenstijn's Elisabeth nor Ramon Vinay's Tannhäuser satisfied the vocal demands of the roles. Within limited means, however, both exhibited skill, taste, excellent musicianship, and histrionic competence. Herta Wilfert was a fair Venus, and Josef Greindl a dignified Landgraf. Biterolf and Walther were sung by Toni Blankenheim and Josef Traxel respectively. To cast a boy singer in the role of the Shepherd may be an

interesting experiment, but those who demand musical accuracy and control will prefer the usual light soprano for the part. HORST KOEGLER

AIX EN PROVENCE

■ The Aix en Provence Festival of 1954 offered a spectacle which its visitors will never forget. No other city would have been quite as suitable. The performance of Gounod's *Mireille*, a comic opera based on a Provençal poem by Mistral, was presented in the very environment where it was conceived, the medieval city of Baux, whose ruins date back to the 12th Century, imposing masses that dominate the immense circle of savage mountains and rocky formation known as the Val d' Enfer (Valley of Hell). The painter Wakhevitch and the stage director J. P. Grenier combined the grandiose natural background and the settings most admirably. Profiting particularly from the rocky outgrowths and luxuriant vegetation were the rustic scenes, the movements of the Farandole, the parade of guards on horseback, the funereal nightmares, and the death of the culprit Ourias. The lighting as well as the musical shadings were so well considered that the thousands of visitors, many of them Americans, were enthralled. Cluytens conducted the Société des Concerts Orchestra; soloists were Janette Vivalda, Chr. Gayraud, Nicolai Gedda, and Michel Dens.

Another interesting Festival event was the world premiere of *Caprices de Marianne*, an opera in two acts by Henri Sauguet based on a story by Musset. The difficulty presented by the work was to apply the rules of the lyric theater to a dramatic comedy whose scintillating dialogue is its main attraction. The story is banal: a young Neapolitan coquette, wife of the old ridiculous mayor, is torn between two love affairs and unintentionally brings about the death of her real lover. The librettist, Grétry, has widened the scope of the book by adding episodes of romantic Neapolitan life. Sauguet's music is charming from beginning to end. Arias and ensembles alternate with "lyric conversation," a kind of continuous spoken melodic line. Fantasy, nostalgia, and emotional tenderness combine beautifully in the ravishing monologue at the window sung by Marianne, and in the final duet against guitar and pizzicati effects in the orchestra. The performance was distinguished by the admirable settings of Jacques Dupont depicting the Bay of Naples by day and night. Graciella Sciutti sang the role of Marianne like a nightingale. It was a pity, however, that the tenor Capocci and the baritone Beniot were not equal to their roles. The Orchestra of the Société des Concerts under Louis de Froment played impeccably.

At the concert hall we heard the first performance of Delvincourt's String Quartet, the last work composed by this gifted musician who was recently killed in an automobile accident. The Tarenin Quartet interpreted the work with sensitive insight.

Among the most gratifying performances at Aix was the revival of *The Abduction From the Seraglio* and *Don Giovanni*. Rosbaud, who conducted both operas as well as the last three symphonies by Mozart, proved to what extent the genius of the composer must be matched by genius in the interpreter.

The exquisite charm of Aix en Provence, and the beauty and refinement of the spectacles and concerts together account for the increasing success of the Festivals, which are among the best in Europe and are every year attracting larger audiences.

SUZANNE DEMARQUEZ

Milhaud's *David* Premiered

Listening to a re-broadcast of the Jerusalem concert premiere (June 1) of Darius Milhaud's new opera, *David*, (the stage premiere is scheduled for this season by the Teatro alla Scala in Milano), and examining the printed vocal score (Israeli Music Publications, Tel-Aviv, sole agents for the Western Hemisphere; Leeds Music Corporation, New York) have confirmed my first impression that this versatile and prolific composer has reached the zenith of his dramatic and lyric power in this work. The opera was commissioned by the late Dr. Serge Koussevitzky for the 3,000th anniversary celebration of Jerusalem as capital of Israel. The libretto was written by Armand Lunel and has already been translated into Hebrew by Aharon Ashmann, into Italian by Claudio Sartori, and into English by Rollo H. Myers.

David is not just a narrative in modern language depicting the ancient legends and histories; it is history with a purpose. When poet and composer visited modern Israel two years ago on their first visit to the newly born ancient country, they were most impressed by the many and obvious parallels between ancient and modern history, and their own experience found artistic expression in book and music of the opera. In fact, they found confirmation of all they had been told by Koussevitzky, who had been similarly attracted by the manifold parallels between legend and history, between ancient and new, between tradition and renaissance.

The opera, composed with almost incredible speed in the summer and fall of 1952 (at Aspen, Colorado, and Mills College, Oakland, California), and orchestrated in the first months of 1953, tells the story of David from the first visit of the Prophet Samuel to the house of Isai, David's father, until the anointment of Solomon, still a

Friedberg Management
Founded in 1912 by Annie Friedberg
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS

Carl FRIEDBERG
Available for lecture recitals & master courses

Leonard Hungerford

Gyorgy SANDOR

Ellabelle DAVIS

Mary Davenport

ROLAND HAYES

BUDAPEST String Quartet

NEW YORK TRIO
Jakoda, piano; Weinstock, violin; Dori, cello

American Chamber Orchestra
Robert Scholz, Conductor

Coach-Accompanist

Henri ARCAND
CONCERT ACCOMPANIST
Available for individual and concert tours
440 W. 9th St., Erie, Pa. TE. 6-2412

Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5220

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

boy, as King of Israel and successor of David's throne. Lyrical, epic, contemplative, dramatic, and pageant-like scenes alternate in the twelve scenes of the opera's five acts. A group of modern spectators, styled "Chorus of Israelites of the year 1954" and placed right and left of the stage, links scenes and episodes together and draws parallels to the recent history of the people of Israel in the Land of the Bible. The shepherd boy's victory over the giant Goliath is compared to young Israel's victory over mighty antagonistic forces in modern times; the young villagers' dance is shown to be similar to the contemporary Israeli folk dance; the Prophet Nathan's reproaches of David for his sins remind the composer of the Commendatore's efforts to wring repentance from Don Giovanni (and Milhaud here quotes the "twelve-tone row," which is the basis of Mozart's characterization in the parallel scene). But many more, perhaps less obvious, passages are impressive in their general and timeless human aspects: the power of poetry and music over evil spirits (as witnessed in Saul), the evils of tyranny, the treachery of friends and of peoples, and the glories of a pure soul triumphing over intrigue and evil doings.

A large cast of singers, several choruses, and the usual orchestra are demanded by Milhaud for this work, but he stipulates that a performance can be given against backdrops (with the accent on costumes) as well as with a full exploitation of all stage possibilities. In the Jerusalem concert performance the beauty of the more lyrical and contemplative passages was hardly realized, but the variety of styles, mood, and character achieved by Milhaud in the vivid characterization of his figures stood out clearly.

Darius Milhaud, whose new opera, David, *ranks among the best works of this composer and of our time.*

Of greatest impact are the choral parts of the work. The "modern" chorus sings in great simplicity of style and diction, as the composer has conceived it as an embodiment of "everyman." In contrast, the various stage choirs have a more complex choral texture. The figures in the story all make more or less episodic appearances. All are shown in their relationship to David himself, who occupies the stage and the minds of the other characters from the beginning to the end of the opera. However dramatic the happenings around him, David's lyrical temperament remains unspoiled. Lunel and Milhaud have fittingly inserted original Psalms to mark some of the finest lyrical moments in the story; these are also among the pearls of the musical score. In an especially moving scene, David tries to bring relief to the sullen and antagonistic King Saul; Saul, unimpressed at first, begins to listen to the young rival, and in the end joins David in singing the praise of the Lord.

Many composers who have written music to a story laid in Biblical times or against an oriental background have attempted to give their score some oriental character or musical traits. Milhaud has done nothing of the kind, as he was most concerned with the general human aspects of the traditional story. Yet in spite of his disregard for its folkloristic aspects, his opera is imbued with a special coloring of its own, possibly derived from the general "Mediterranean climate" of Milhaud's music and from his own firm roots in the religious tradition of the story. But this is just one of the many attractive attributes of a score that ranks with the finest in the composer's large output, and with the best in contemporary opera.

PETER GRADENWITZ

VENICE

■ Four years ago Giorgio Cini, aged 30, son and heir to one of the wealthiest Venetian financiers, crashed to death in his private plane while circling over the Cannes airport, trying to convey a goodby salute to his young fiancee. The particularly tragic circumstances of his untimely death shocked all Italy. Giorgio had in every respect a brilliant future ahead of him. The bereaved father, Count Vittorio Cini, reacted to the disaster with the grandeur of a true nobleman. He took a lease for 99 years from the City of Venice on the island S. Giorgio Maggiore, the sight of which is familiar even to the most superficial observer who treads the pavement of San Marco, and dedicated the site to the memory of his lost child. The Cini Foundation restored the historical church, cleaned up the swampy and neglected grounds, tore down the slums still existing from the times of the Austrian military occupation, transported their former occupants to healthier quarters on the mainland, and finally established on the lovely, cypress-bordered island a Center for Art and Culture. Owing to its delightful environment and perfect technical equipment, it is unique in Italy, and probably in the whole world.

Under the guidance of Italy's foremost architects and theatrical experts, the Foundation has created a group of monumental structures, including halls and libraries for assemblies of international cultural organizations, the whole centering around a new open-air theater which should recapture for Venice its traditional glory as one of the centers of Italian theatrical activities. Until now, the city had

the world renowned boys' choir
THE LITTLE SINGERS OF PARIS
"Les Petits Chanteurs a la Croix de Bois"
now booking • 1420 Avenue of the Americas New York 19 New York

BARTLETT and ROBERTSON
DUO-PIANISTS
Management: Inter-Allied Artists 119 W. 57th Street, New York 19, N. Y.

RUDOLPH GANZ
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

SALVATORE BACCALONI
LEADING BASSO BUFFO — METROPOLITAN OPERA ASSOCIATION
Mgt., J. J. Vincent Attractions, Inc., 119 W. 57 St., N. Y. C. 19 Per. Rep., Arnold Pisani

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, CONDUCTOR
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

to make do with the one and only house of the famous "Fenice," charming in its pure Settecento setting, but inadequate for the needs of modern stage equipment. The new amphitheater, called "Teatro Verde" (Theater on the Green) because it is surrounded by enchanting lawns and gardens that gleam against the background of the Venetian Lagoon, boasts not only an uncommonly large stage (its opening is three times the size of the one at La Scala), but also more complete lighting and technical facilities than have ever been at the disposal of any open-air stage. Theater under the sky has always been popular with Italian audiences, and numerous squares, parks, terraces, courtyards, and the like serve all through the summer as settings for the staging of dramatic and musical events. Inadequate technical equipment, acoustical imperfections, and outdated structures, however, more often than not hamper satisfactory productions. The "Teatro Verde," which seats 1,500 on its marble rows hedged with evergreen, seems to be predestined to satisfy all needs for perfect summertime enjoyment of the best of today's dramatic and musical productions.

Cini Foundation has entrusted with the management of its theater the administration of the "Fenice." The artistic organization and supervision of a yearly "Estate Musicale Veneziana" (Musical Summer of Venice) is to be arranged by Francesco Siciliani, the expert director of the Florence and Perugia Festivals. The new theater will be host to international drama and opera companies, as well as to symphony orchestras and choral societies. It was not easy to select an inaugural production that would symbolize the solemnity of the commemoration, and at the same time stress the high artistic level intended by the venture. The felicitous choice fell on a religious play, based on the Story of Christ—*Resurrection and Life*. Interpreted on musical-choreographic lines and illustrated by instrumental and choral music of the great Venetian composers of the 16th and 17th Centuries (Monteverdi, the Gabrielis, and others) ably arranged and adapted by Virgilio Mortari, the pantimimic rendering of 15 episodes of the Scriptures were realized by Leonid Massine in the style of Venetian paintings of the same period, with wonderfully picturesque settings and costumes inspired by the styles of Titian, Tintoretto, and Veronese. Orazio Costa, one of Italy's best stage directors, conveyed fluency and rhythm to the Biblical tragedy, which proved no less a spiritual than an artistic experience for all present. The audiences as well as the dancers, singers, and mimes seemed to feel intensely a particular devotion to their task. The music was conducted by Gianandrea Gavazzeni with delicate emotion. The "First Night" attracted visitors from all parts of Italy as well as a distinguished international public.

The second musical production selected for the stage proved less successful. The opera *Arianna* by Benedetto Marcello is too much overshadowed by a greater work of the same name and theme composed one century earlier by Monteverdi. The work now presented in dramatic form for the first time in its history has been repeatedly heard as an oratorio, and the severe beauty of most of its arias are generally appreciated. However, its dramatic texture is weak, its ensemble scenes more inspired by the ideal of an elegant *bel canto* than by dramatic situations in the text. Moreover, the consistent and disturbing use of a never-disappearing ballet—again, one devised by Leonid Massine—permitted no pause whatever on stage. The superfluous brackground dancing accompanying every bar of music enfeebled the impression a more austere conception of the opera might have evoked. Riccardo Nielson had adapted and orchestrated the music. Antonietta Stella as Arianna and Rina Corsi as Fedra gave moving interpretations, and Nicola Filacuridi sang brilliantly the virtuoso languors of Teseo. The public was appreciative, though hardly enthusiastic. All in all, it looked as if it had not been worth while to lavish so much work and expense on this "rediscovery."

The adaptability of the sumptuous theater for purely musical purposes was tried out in two concerts in which Dimitri Mitropoulos conducted the Florentine Orchestra, by now so familiar with his inspiring leadership. The programs featured music by Mendelssohn, Schumann, Brahms, Verdi, and others, and roused the usual enthusiasm which greets all his appearances in Italy. GISELLA SELDEN-GOTH

ISRAEL

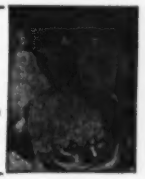
■ Early in August the Israel Philharmonic Orchestra took a well-deserved holiday, and the Kol Israel Broadcasting Symphony made a summer break in its weekly Tuesday night concerts. Though the Israeli climate would be ideal for Pops or Proms in summer—imagine, there is no danger of rain or thunderstorms during summer months!—no such concerts have yet been organized, except for some light entertainment provided now and then by the Cultural Department of the Zionist Organization of America in their large Tel-Aviv garden.

But before the vacation started, Ferenc Fricsay, prior to taking up his appointment in Houston, Texas, spent a few weeks here as guest of the Israel Philharmonic; an eminent quartet of singers appeared in concerts; Sol Hurok visited Israel; the LaSalle Quartet toured the country; South African Betsy de la Porte gave song recitals.

"The development of your country in general, and of its arts in particular, reminds me of my own career," said

MARY BOTHWELL
SOPRANO
Ronald A. Wilford Associates, 119 W. 57 St., N. Y. C. 19

Odette Bouchard
prima ballerina
complete opera repertoire
En. 2-5738 New York City



OLGA EISNER
Pupils include renowned singers, teachers, here and abroad.
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

MICHAEL FIVEISKY
Conducting — Coaching — Theory — Composition
Pupil of Rimsky-Korsakoff Conductor of Moscow Grand Opera
In U.S.A. with F. Chaliapin
939 Eighth Ave., N. Y. C. Circle 6-6517

MARIENKA MICHNA
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

MARY CURTIS — Soprano
OPERA — TELEVISION — CONCERT
Mgt.: Ferrone Ansalone, Milan, Italy
De Pace Associates—RKO Bldg., N. Y. C. 20

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

ARTISS DE VOLT
Harpist
Suite 411, 119 W. 57th St., New York 19, N. Y.

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
116 E. 65 St., New York 21, N. Y.

OPPORTUNITIES FOR YOUNG TALENTS
INTERNATIONAL MUSIC LOVERS GUILD
Arranges concerts for Young Talented Singers and Instrumentalists. ERNST FISCHER, Dir.
Private Vocal Studio for Beginners and Management:
18 Chester Court, Brooklyn UL. 6-2351

Hurok before leaving Israel after a 12-day-visit. "When I arrived in America to look for a career [almost 50 years ago], I had $1.50 in my pocket; lately, Twentieth-Century-Fox spent some $3,000,000 to make a film of my life story. You, too, started your career as a poor country boy, but you too will succeed." The occasion of these remarks was a showing of *Tonight We Sing*, S. Hurok's film biography, in the little airport town of Lydda. Only a few hundred spectators could be accommodated in the small open-air cinema, but thousands watched from the rooftops; the little town had been beflagged and an ovation greeted the American champion of the arts, who said "I have been witness to ovations before, but something like this I have never seen in my life."

Sol Hurok came to Israel as guest of the American Fund for Israel Institutions, with a view to finding talent worth bringing to the United States. Listening to a concert of the Israel Philharmonic, whose first U.S. tour he had managed in 1951, Mr. Hurok found the orchestra "tremendously improved." He intends to bring the men back to the U.S. for a second tour in 1956-57, but before he does he hopes to find them a permanent conductor, as he feels that the present guest-conductor scheme does not permit the orchestra to achieve the quality it is capable of. The impresario will meet the men in Europe when they tour Italy, Switzerland, France, and England in May and June of next year. Before that, Mr. Hurok will send two eminent artists to Israel, who have not been heard there before —Gregor Piatigorsky and Marian Anderson.

S. Hurok and Margalith Oved, one of a new dance group, the Inbal Dancers, who will tour the U. S. and Canada in 1955-56 under the impresario's aegis.

The impresario was most charmed by a dance group, the Inbal Dancers. Made up of young Yemenite musicians and dancers, the group was founded and is directed by Sara Levi-Tannai. This fairly new ensemble is cultivating traditional oriental folklore in stylized choreography,, and has enjoyed some valuable instruction from Jerome Robbins on his recent visit to Israel. Sol Hurok will present the Inbal Dancers on tour in Europe, the U.S.A., and Canada in 1955-56. All settings and costumes will be brought from Israel, and every effort will be made to preserve authenticity of style. "This company," said Hurok, "is a unique achievement for so young a country as Israel, and a very beautiful creation for any country, young or old."

Before leaving, Mr. Hurok left a check for three thousand Israeli pounds to the Israel Advisory Board of the American Fund, to be used for competitions for an original stage play, a symphonic composition, a ballet score, and for talented artists of the Bezalel Arts and Craft School in Jerusalem. He is also interested in a plan to present a large-scale festival in Israel in 1958, when the country will celebrate its 10th anniversary of statehood. A performance of Mendelssohn's "Elijah" in the Carmel caves (which legend associates with the prophet) is one of the projects.

■ The big musical event here during Mr. Hurok's visit was the first performance in Israel of Verdi's Requiem Mass, sung by the Tel-Aviv Chorus (Eytan Lustig, choirmaster), and played by the Israel Philharmonic under Ferenc Fricsay. The four magnificent soloists were Frances Yeend, Marianne Radev, Gabor Carelli, and Kim Borg. Music-lovers and critics agreed that this was a musical event to rank with performances given here by Toscanini, the late Koussevitzky, and the performance of Mahler's Second Symphony under Leonard Bernstein. The chorus has never been better, the orchestra was at the top of its form, and Mr. Fricsay showed himself to be one of the first-rank conductors of our day. The work was given ten times, in the cities and in rural amphitheaters, and was also broadcast by Kol Israel. A curious compromise required the chorus to sing a Hebrew text that would not offend the religious sensibilities of the audience, while the soloists sang the original Latin. The four soloists of the Verdi Requiem later appeared in operatic concerts, directed by Michael Taube, in solo selections and ensemble scenes.

■ The South African soprano Betsy de la Porte gave recitals in Jerusalem and Tel-Aviv, with interesting programs of ancient and modern music. A versatile and highly musical singer, her performance exhibited great artistry. . . . The LaSalle Quartet from Cincinnati played some dozen concerts in Israel, and bade farewell with a gala evening at the Tel-Aviv Z.O.A. Auditorium. Proceeds of the program, sponsored by some distinguished Cincinnati citizens, will be devoted to publication of a string quartet by an Israeli composer to be chosen in competition by a jury in the U.S. The Tel-Aviv program also included an Israeli work, an outstanding quartet by Herbert Brun. The LaSalle group won highest praise from local audiences and professionals. . . . The Kol Israel Orchestra has ended an interesting season under the baton of Heinz Freudenthal of Stockholm, one of the two permanent radio conductors in Jerusalem (the other is Georg Singer, resident in Tel-Aviv and at present on tour in Europe). PETER GRADENWITZ

Korngold Appointed Musical Director of Film, *Magic Fire*

Erich Wolfgang Korngold recently left for Europe to supervise the musical direction of a new film based on the life of Richard Wagner—*Magic Fire*. The film is to be made entirely in Munich by Republic Pictures, and will be directed by William Dieterle. Mr. Korngold's intention is to use Wagner's music exactly as the composer wrote it. The music will, of course, be cut, but there will be no changes in orchestration or in musical content, even when used as background music.

NCAC National Concert & Artists Corporation

Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Eva Likova
SOPRANO

Josef Marais and Miranda
FOLK SONGS OF THE VELD AND MANY LANDS
Columbia and Decca Records

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Julian Olevsky
VIOLINIST

Nell Rankin
MEZZO-SOPRANO — METROPOLITAN OPERA

Carlos Salzedo
HARPIST-COMPOSER

Ruben Varga
ISRAELI VIOLINIST

Alumni from the studio of
Clarence Adler

are on the faculties of Harvard, Rochester, Smith, Syracuse, and Yale Universities; three conduct major symphonies; two have received honorary doctorates; many tour the U. S. and Europe under management; six are staff members of TV and radio networks.

Elsa Richard, Secretary
336 Central Park West, N. Y. C. 25
Tel: RI. 9-4922

(In Philadelphia alternate Thursdays)

LONDON

■ London's Festival Ballet, of which Anton Dolin is Artistic Director, opened the season at Festival Hall with "La Esmeralda." This is the first full three-act ballet this company (which is to tour the U.S.A. in the fall) has presented. It is based on Victor Hugo's novel *The Hunchback of Notre Dame.* Choreography of this new production is by Nicholas Beriosoff (father of the Sadler's Wells ballerina Beriosova), decor and costumes by Nicola Benois. The music, an original score by Cesare Pugni, is dull and uninspired throughout its seven scenes (with prologue). The settings, however, are strikingly effective. The leading roles were distributed as follows: Krassovska (Esmeralda), Belinda Wright (Fleur de Lys), John Gilpin (Gringoire), Briansky (Phoebus), Dolin (Frollo), and Beckett (Hunchback). At some performances the roles of Esmeralda and Gringoire were performed by the talented Hungarian dancers Nora Kovach and Istvan Rabovsky respectively. Since the opening night, I understand that the ballet has been revised and the less satisfactory features modified. After twelve performances "La Esmeralda" was succeeded by a series of shorter ballets already in the Company's repertoire.

■ The Covent Garden Summer Opera season, which terminated at the end of July, featured an outstanding revival of *Der Rosenkavalier* conducted by Rudolf Kempe, whose interpretation was characterized by an excellence to which Kleiber has accustomed us in previous seasons. Though the orchestra must have felt the strain of a long and strenuous season, which included two cycles of the "Ring," their inspired playing under Kempe was remarkably sensitive. Some changes were made, though fortunately Sylvia Fisher and Constance Shacklock remain. Ruth Guldbaek of the Copenhagen Opera sang the part of Sophie, a role she has sung here before. Although she has a bright, clear voice, she lacks the soft, high notes of Adele Leigh, who was engaged at the Holland Festival. Frederick Dalberg, new to the part, played the role of Ochs on broadly comic lines; indeed, there was too much horseplay and vulgarity.

■ The American mezzo Nell Rankin made a welcome return this month as guest in two roles she had sung here last fall, Carmen and Amneris (*Aida*). . . . Two new British operas will be premiered during the forthcoming winter season—Sir William Walton's long-awaited *Troilus and Cressida*, and Michael Tippett's *Midsummer Marriage.*

■ The highlight of the latter part of the Glyndebourne Festival was a production of *Don Giovanni.* Two of the leading roles were played by Americans—Margaret Harshaw as Donna Anna, and James Pease as the Don—both of whom were singing at Glyndebourne for the first time. Miss Harshaw was in excellent form, and her Anna will improve with further appearances. Mr. Pease's voice is noble, though it lacks the sensuous tone demanded by the role. Sena Jurinac's Elvira I have never heard equalled anywhere, and is a characterization of incomparable artistry. Simoneau, the Canadian tenor, sang Ottavio with cultured style and purity of expression. Georg Solti's conducting was authoritative, sensitive, and fluent. The production, by Ebert, had many original and arresting features, and John Piper's decor was impeccable.

■ One of the especially interesting features of the Cheltenham Festival (broadcast) was a performance of Stanley Bate's Third Symphony. The symphony, three movements played

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

Dr. Wilhelm Furtwaengler
conducting the
Berlin Philharmonic Orchestra – March 1955
Personal Direction: André Mertens

Concertgebouw Orchestra of Amsterdam
Van Beinum conductors **Kubelik**
Personal Direction: Judson, O'Neill & Judd

RETURN OF THE ONE AND ONLY
Ballet Russe de Monte Carlo
Personal Direction: Coppicus, Schang & Brown Sergei Denham, director

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd Tour Orchestra

Mary Hunter's
Musical Americana
A Folk Concert in Song and Dance (20 Persons)
Personal Direction: Coppicus, Schang & Brown

De Paur's Infantry Chorus
Eighth Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

RETURN AFTER LAST YEAR'S COAST-TO-COAST TOUR OF 70 CITIES
Vienna Academy Chorus
Personnel of 25 Prof. Ferdinand Grossmann, Conductor
Personal Direction: André Mertens

The Paganini Quartet
Personal Direction: Coppicus, Schang & Brown

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

almost without pause, was written in 1940 and is dedicated to Sir John Barbirolli, who conducted the Hallé Orchestra in this, its first, performance.

■ Frequent concerts are now given at the Victoria and Albert Museum, a building familiar to many American visitors. One of the halls in the Museum is admirably suitable for music —especially for small orchestras, chamber music, and recitals—because of its excellent acoustics. A recent series was shared by the Jacques Orchestra and the Boyd Neel Orchestra. The programs, though tending towards the Classical School, do not neglect contemporary British composers, who are occasionally invited to direct their own works. Francis Baines, for example, recently conducted the premiere of his Symphony for Chamber Orchestra, an excellent work with many attractive features.

■ There is at present the usual seasonal lull in Concert and Opera. Covent Garden is closed for August, and the Festival Hall is given over to ballet. For these few weeks, however, concert-goers of all tastes are enjoying the annual Henry Wood Promenade Concerts at the Albert Hall. This, their Diamond Jubilee, season is the most ambitious in their history. Five different orchestras and conductors are scheduled to appear. The season will be fully reviewed in the next London report.

ARTHUR NOTCUTT

Boyd Neel Organizes Hart House Orchestra

A chamber orchestra made up of Canada's outstanding instrumentalists has been organized by Boyd Neel, Dean of the Royal Conservatory of Music and conductor of the world-famous Boyd Neel Orchestra. The all-Canadian ensemble will be called the Hart House Orchestra, thus perpetuating the name used for the well-known Hart House Quartet which performed throughout North America and Europe in the 1920s and '30s. The orchestra is intended to provide an outlet for the top talent graduating from the school. His Excellency the Right Hon. Vincent Massey, C.H., Governor General of Canada, will be the patron of the orchestra. The Massey family, which played a leading role in the development of the Hart House Quartet, is in this way continuing the tradition established over 35 years ago.

Several engagements for the new orchestra in small Ontario centers, some of which have never had a visiting orchestra before, as well as an appearance in Toronto in November, have already been arranged. The group is planning tours of the Dominion and the United States next year.

Fourth Festival of Berlin

Though the emphasis of this year's Berlin Festival, Sept. 18-Oct. 5, will be on stage plays, a wealth of musical events on an international scale will also be featured.

The Berlin State Opera will offer a new production of Verdi's *Nabucco* in addition to *Don Giovanni, The Magic Flute, Arabella, Tales of Hoffmann, Salomé,* Werner Egk's *Peer Gynt,* Janacek's *Jenufa,* and the "Ring" Cycle (in which Margaret Harshaw will be guest star). Heinz Tietjen will conduct the Ring Cycle, which opens the Festival on Sept. 18 with *Das Rheingold.*

Guest operatic companies are the Glyndebourne Festival Opera Company in Rossini's *La Cenerentola,* Sept. 25 and 27, and La Scala Milan in *Lucia di Lammermoor.*

The Berlin Philharmonic Orchestra will be conducted by Furtwaengler, von Karajan, and Klemperer. The RIAS Symphony Orchestra will be conducted by Ferenc Fricsay and Georg Ludwig Jochum. Ernest Ansermet and his Orchestre de la Suisse Romande will be guest performers during the Festival.

Ballet evenings will be given by the Ballet of the Berlin State Opera, the Marquis de Cuevas Ballet, and a company in a new German version of the American "Ballet Ballads" by John Latouche and Jerome Moross, a hit of New York's 1948 season.

International song recitals will be given by Camilla Williams of the U. S., Gerard Souzay of France, and Erna Berger and Dietrich Fischer-Dieskau of Germany.

The closing night of the Festival will feature the German premiere of Claudel's "Christopher Columbus," with music by Milhaud, to be given at the Schiller Theater under the direction of Karl Heinz Stroux.

Betty Allen, young American mezzo-soprano, will tour France and North Africa during the 1954-55 *season as a representative of the U. S. in the fourth annual interchange-of-artists program between the National Music League (U. S.) and the Jeunesses Musicales de France. Miss Allen is best known for the starring role, St. Teresa II, in the Stein-Thomson opera* Four Saints in Three Acts.

Giacinto Prandelli, one of the leading lyric tenors of La Scala in Milan, returns to the Metropolitan Opera after a year's absence to star in La Bohème, Madama Butterfly, Tosca, Don Giovanni, La Traviata, Manon, *and* Faust. *The Italian-born singer, who was chosen by Toscanini for the Inaugural Concert after the reconstruction of La Scala, has sung in major opera houses throughout Europe. Previous to his appearances at the Met, he will be heard with the San Francisco Opera Company in* Madama Butterfly, Rigoletto, *and* Manon.

Marais and Miranda In European Appearances

After making their television debut in Brussels on July 17, Marais and Miranda, internationally famous singers of folk songs, were engaged for two return appearances—Oct. 1, radio; Oct. 3, TV. After an engagement over Television Française, they made their English television debut, Aug. 30, on Eric Rosinson's program "Music for You." They will return to this country on Nov. 9.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

LILLY
WINDSOR
Lyric Soprano
"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D.C.*

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
SOPHIA DELZA
Chinese Action-Dances
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals
SOLITO DE SOLIS
Pianist-Composer

HERE and THERE

■ After starring in a gala performance of "Le Coq d'Or" at London's Royal Opera House, Covent Garden, in honor of the visiting monarch, King Gustav XI of Sweden, American soprano **Mattiwilda Dobbs** was decorated by the King with the Order of the Star of the North. Attending the opera also were Queen Louise of Sweden and members of the British Royal Family headed by Queen Elizabeth II and the Duke of Edinburgh.

Robert Merrill and his bride, the former Marion Machno, on the deck of the Queen Elizabeth, *returning from Italy, where the "Met" baritone recorded* Manon Lescaut *with Licia Albanese, Jussi Bjoerling, and the Rome Opera for RCA Victor.*

■ We are told that **Richard Tucker** is engaged for a sort of "doubleheader" at Italy's La Scala. At the invitation of Antonio Ghiringhelli, Tucker will record "La Forza del Destino" in August, and, come spring, will make his La Scala debut in the same opera. We note too that **Maria Callas** will sing Leonora in "La Forza" with Tucker—which is interesting because both Tucker and Callas made their Italian opera debuts together in the Verona Arena in 1947 before their stars shone quite as brightly as they do now. A special agreement had to be worked out between Columbia Records, to whom Tucker is under contract, and Angel Records, who have exclusive rights on La Scala performances—but, we are told, everything was quickly and amicably arranged.

■ **Ellabelle Davis** was recently honored as the only foreign vocalist to be invited to participate in the Sibelius Music Week celebrations. After spring engagements in this country, she flew to Helsinki for an engagement as soloist with the Helsinki City Orchestra, and in joint recital with the noted Russian violinist David Oistrakh, and with the Sibelius Quartet. En route engagements were filled in Copenhagen and Gotesborg (Sweden).

■ We had a cheerful visit last week with **Dr. Enzo Pascarella** and his wife, singer **Margaret Searle,** who are enjoying a month's vacation in the U. S. before returning to their picturesque home overlooking the famous Bay of Naples. For the past two years Dr. Pascarella, who still retains the Presidency of the Southern California Institute of Music in Los Angeles, has been head of the violin, viola, and chamber music department of the Music Lyceum of Naples, Italy. Miss Searle is a supervisor and teacher of voice in the same school.

■ And here's a quaint tale about a soprano **(Frances Yeend)** and a conductor **(Erich Kleiber).** Arriving to conduct "Tristan and Isolde" at Covent Garden, Kleiber phoned Miss Yeend, who was to sing Brangaene and whom he had not previously met. "Are you there?" he asked. "This is Erich Kleiber." "Well," said Miss Yeend, "What do you want?" Slightly nonplussed, Kleiber persisted, "I'd like to hear your Brangaene." "Fine," answered the primadonna brightly, "the box office is open at Covent Garden, but if you want to buy a ticket you'd better hurry. The Sunday night performance is almost sold out." What happened next? Frances leaves us in the same state as was, doubtless, Dr. Kleiber—gasping!

During their recent tour of Europe, O. O. Bottorff (upper left), president of Civic Concert Service, Inc., and his wife were entertained by the world-renowned pianist Gina Bachauer (lower left) and her husband, Alec Sherman, at "Witanhurst," the Shermans' home in London.

Mary Bothwell, vacationing in Switzerland before her annual European tour, reports 18 inches of snow at St. Moritz during the same week that New York City's mean temperature hit 99 degrees. The soprano will return in time for November storms and, of course, concerts.

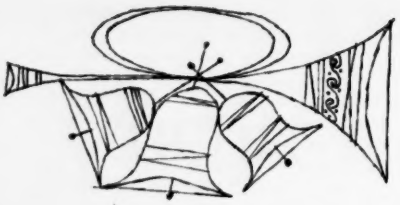
■ After appearing at the Schnabel Memorial Concert in New York City, **Dame Myra Hess** filled two orchestral engagements in London's Festival Hall, and left soon afterwards for a lengthy tour of the British Isles, including an appearance at the Florence Nightingale Centenary Concert, and another June date in Festival Hall. The indefatigable great lady of the piano then scheduled a short vacation, which will end with her September engagements at the Promenade Concerts. Following a number of European recitals, she returns to Carnegie Hall, New York, on Jan. 8 to begin her 1955 transcontinental tour.

■ **Mildred Dilling** sailed on the *Liberté* for a summer and fall visit to England, where she will play for the International Music Association in London, a return engagement with the City of Birmingham Symphony Orchestra, and, for the third consecutive season, appear as recitalist in London's Wigmore Hall. In November, the famous harpist will begin her annual North American concert tour throughout the U. S. and Canada.

■ Sailing on the *Ile de France* Sept. 1 will be **Stuart Fastofsky,** violinist, and his bride, known to balletomanes by the name of **Judith Jacobson.** The trip will combine honeymooning with concert engagements.

■ Back with new laurels is **Roland Hayes,** who after an absence of 20 years sang again for audiences in Copenhagen, Amsterdam, The Hague, and London, with such success that he was immediately reengaged for the 1954-55 season, and the tour was extended to include cities in Germany and France.

M. C.



BUGLES AND BELLS

By H. W. HEINSHEIMER

VIENNA, AUSTRIA

THERE have been so many conflicting reports on the status of the Vienna Opera House and the progress of its reconstruction that I gladly accepted an invitation from the Ministry of Commerce and Reconstruction to visit the building where I once had attended so many unforgettable performances, and to see for myself how things are progressing. Unless there is a major disturbance, a political upset, a strike, or some other unpredictable interference with the present schedule, the famous and beloved house on the Ringstrasse will be ready for the great opening, planned for Nov. 5, 1955.

Dr. Karl Boehm, the new director of the opera house on the Ringstrasse, has just taken office, and will therefore have more than a year to prepare his first season. He told me interesting details on how the transition from the present state of improvisation to the new-old house is going to be effected. During the first 16 days, following the opening on Nov. 5 with *Fidelio,* he intends to stage eight new productions, keeping the house closed every second day for final rehearsals. The eight works, which will be in rehearsal on Sept. 1, will be the famous show pieces of the Vienna ensemble, such as *Figaro* and *Rosenkavalier,* but also (to do honor to Austria's greatest contemporary operatic master) Alban Berg's *Wozzeck.* With eight operas available for alternate performances, he will add as many new productions and first performances of new works as possible. By the end of the season, on June 30, 1956, he hopes to have some 40 operas and ballets back in the repertoire.

Impressive as this sounds, one should remember that the bombings that destroyed the opera house on Mar. 12, 1944 (three weeks before the war ended for Vienna) and that had already destroyed the magazines, workshops, and storerooms that were situated in outlying districts of the city, completely annihilated the scenery and props for 140 operas and 28 ballets as well as 15,000 costumes, 4,000 wigs, and 2,000 pairs of shoes. Many of these properties have since ben restored and are in use in the new theaters where the operas are at present staged. The larger dimensions of the restored opera house, however, will make most of the present scenery obsolete when the transition takes place in the autumn of 1955.

When the opera house is opened again, the visitor will be surprised, as he approaches the building, to find it almost unchanged on the outside. The terrible fire that raged for 36 hours after five explosions and two incendiary bombs hit the building on Mar. 12, 1944, and that burned everything within (even the steel construction of the roof that melted down into a jungle of useless metal) had left the heavy old walls untouched. The staircase leading up to the foyer, the famous *loggia* overlooking the Ring and containing the celebrated frescos of *The Magic Flute* by Moritz von Schwind, remained intact—and all this has been left the way it was. Inside, however, there will be Europe's and probably the world's most up-to-date theater. There will be not less than three complete stages: the main stage, a large stage (more than 30 feet wide) to the left of it, and a third one downstairs. When they give *La Bohème,* for example, the first act will be given on the main stage, the second on the side stage, the third one downstairs. The mere touch of a button sets the gigantic hydraulic apparatus in motion which shifts the several stages into position.

The main stage is divided into segments, each one 10 feet deep and 50 feet wide. Each of these segments can be raised up to 10 feet or lowered as much as 33 feet. The new lighting equipment; the elaborate, completely soundproof rehearsal rooms for ballet, chorus, orchestra, and singers; the intricate TV equipment, installed in seven different locations, which allows seven cameramen to work unobserved by the public and without disturbing the artists; the ingenious devices that will permit the transformation of the auditorium and the stage into a huge ballroom, with a ceremonial staircase leading down from the boxes—all of these modern features will make this opera house the worthy successor of one that for almost 80 years has been distinguished among the great musical centers of the world.

Of all the many details that I was shown by my friendly and untiring hosts, one impressed me as perhaps most typical of the spirit of detailed planning and great imagination that went into this edifice. When they told me that the opera was to be air conditioned I wasn't very impressed. I told them that that wasn't front-page news in America. They took me down into the basement, some 100 feet below street level. We entered a tunned eight feet high, which wound along for a considerable distance underground. At the end they showed me three huge ventilators. Beyond was a little iron door. I pushed it open and found myself in the park of the Imperial Castle. "We don't want to pump the gasoline vapors of the streets into our opera house," my guide explained.

I could only marvel at a people whose 300 years of operatic tradition makes it plausible to dig a 600-foot tunnel in order to pump fresh air into their opera house from a distant park. I'd like to be in Vienna on Nov. 5, 1955, see *Fidelio,* and breathe some of that air—straight from the linden trees.

NO REST FOR PAGANINI

Of the millions to whom the name Paganini is synonymous with fantastic violin virtuosity, "few are aware of the strange wanderings of his body after death, and that it was 36 years before the remains of the great Italian musician found a final resting place in his native land." In the lithograph of Paganini by Auguste Bry, ravages of the malady from which he died can be discerned.

By **WELDON F. HEALD**

A GOOD many people know that Nicolo Paganini was the 19th Century's foremost violin virtuoso, and some insist that he was the greatest violinist of all time. He astonished the world with his matchless performances, and throughout his life collected fame, wealth, and honors. But few are aware of the strange wanderings of his body after death, and that it was 36 years before the remains of the great Italian musician found a final resting place in his native land.

Paganini was born at Genoa in 1784. He made his first concert tour at the age of 13, and by the time he was 40, all Europe acclaimed his genius. His private life was also checkered, fast-paced, and colorful, adding no little to the glitter of his name. He lived high, gambled heavily, and indulged in numerous romantic affairs with ladies of nobility and of the stage. In 1838 he invested a considerable sum of money in "Casino Paganini," an abortive gambling house in Paris, which was refused a license. This proved his undoing, for Paganini was tubercular. The financial loss aggravated his malady, and he died of the disease two years later at Nice, on the French Riviera. However, even then, he was hardly proverty stricken: in his will he left some $200,000 to his son, Achillino, offspring of a liaison with the renowned Italian dancer, Antonia Bianchi.

But after his death Paganini's sybaritic private life came back to haunt him. All his peccadillos, indiscretions, and unconventional indulgences sat like spiteful gremlins 'round his bier, bent upon harassing the lifeless body and giving it no rest.

First, the fact that the violinist was not affiliated with the Catholic Church was held against him. As a result, no priest in Nice, from the Bishop down, would give him a Christian burial nor allow his body to be interred in consecrated ground. Although Pope Leo XII, in 1827, had conferred upon Paganini the Order of the Golden Spur, one of Catholicism's highest orders, the Church remained adamant. It would have none of him after death.

Then there were those who pointed accusing fingers at Paganini's dissipations, and repeated with relish piquant details about his amorous affairs. Some even went so far as to claim that the famed musician was actually the son of the devil, who, it was said on good authority, had been seen on several occasions coming publicly to his aid.

Achillino was only 14 at the time of his father's death, but friends of the violin master took action against the Bishop of Nice in his son's name and, losing the case, pushed the matter into the Papal Court at Rome. This appeal, too, was turned down by Pope Gregorius XVI—unlike his predecessor, no friend of Paganini's. From this final decree there was no recourse. The gremlins had won the first round.

Meanwhile, because death resulted from an infectious disease, the body was moved to a pesthouse in nearby Villefranche, where it awaited decision as to burial. But even the inmates objected to an occupied coffin on the premises, and after a month of bitter complaints it was deposited in the open beside the roadstead of Villefranche, facing the blue Mediterranean. There the abandoned and neglected corpse of Paganini remained, shunned by all, until one night it was spirited away by a little band of his loyal friends. By the light of flaring torches they loaded the coffin into a boat and rowed four miles around Cap Ferrat to the peninsula of Saint-Hospice, where they buried the body beside the grim 16th-Century watchtower.

Here it rested undisturbed for a year. But Achillino and his father's friends were not satisfied. So the coffin was exhumed and put aboard a vessel bound for Genoa, Paganini's birthplace. But they reckoned without the malicious gremlins. Arriving at Genoa, they were denied permission to land because the vessel's home port was Marseilles, where an epidemic of cholera was on the rampage. Completely frustrated, the group decided to return to Cannes, but there too a landing was refused for the same reason. In desperation they brought the body to the Lérins Islands, off the coast near Cannes. There, upon the desolate, rocky islet of St. Ferréol, they buried the master once more.

Four years passed, but Achillino became increasingly ill at ease at the thought of his father's body out on that bleak, lonely island in unfriendly, foreign soil. So in 1845 he made arrangements to have the remains taken to Parma, and there buried in the garden of a house belonging to the family. It was not the desired Christian burial, nor was this consecrated ground, but at least the body of the great Nicolo Paganini had found asylum in his native land at last.

Throughout the following years Achillino made repeated applications to Rome to lift the ban against a Catholic burial for his father. Again and again his pleas were refused. But finally, in 1876, Pope Pius IX relented and gave his permission. Almost joyfully the coffin was disinterred once more and brought with much ceremony to Parma's Church of the Madonna della Steccata, where solemn funeral mass was said over it. The remains of Nicolo Paganini were finally buried in consecrated ground 36 years after his death.

SCHOOL NEWS

By GID W. WALDROP

In a scene from Martha, *presented by the Cleveland Institute of Music's Opera Workshop (July 29-31), Martha (Darlene Miller, left) and Nancy (Elizabeth Unis, right) try to teach Sir Tristan (Joseph Wilson) to dance before going to Richmond Fair. Sam Morgenstern was musical director, and Benno Frank the stage director, for these performances. The English translation was by Mr. Morgenstern and Adrienne Foulke. Two-piano accompaniment for the performance was played by Mildred Kotora and Gerald Snyder, assisted by Dorothy White at the harp.*

Faculty Appointments

■ New appointments to the faculty of the Philadelphia Conservatory of Music were recently announced by Maria Ezerman Drake, director of the Conservatory. Katherine Hoopes, a recent graduate of the institution and student of Boris Koutzen, has been added to the roster of violin instructors. Mr. Robert C. Posey has been appointed head of the English Department. Levis Rahoe, well-known Philadelphia oboist, will give lessons on this instrument during the 1954-55 season, which starts Sept. 28.

■ Drake University, Des Moines, Iowa, announces the appointment of Daniel L. Martino as director of bands at the University. Nationally known as conductor, composer, and music educator, Mr. Martino served as director of bands at both Ohio University and Indiana University before his present appointment. In addition to directing the three bands of the University, in which more than 120 students participate, Mr. Martino will give private lessons on brass instruments and will conduct courses in instrumental music methods.

■ Joseph Fuchs, internationally famed violinist, has been appointed visiting professor of violin on the faculty of Boston University's school of fine and applied arts, division of music, effective with the fall term. In addition to directing a master class for violinists, Mr. Fuchs will also accept a limited number of private pupils by audition, and will continue the tradition at Boston University started by the late Albert Spalding of presenting two sonata recitals each season, with Jules Wolffers of the faculty as pianist.

■ Bruno Eisner, Austrian-American concert pianist and teacher, has been appointed for the third consecutive year as visiting professor in the music department of the University of Indiana.

■ Louise Payler, a graduate of the Cincinnati Conservatory of Music who has been studying for the past year on a Fulbright Fellowship in Cologne, Germany, has accepted a position with the Cologne Rundfunk, largest radio station in the area. Miss Payler will play a "kurz hals" viola in a newly organized Baroque-type orchestra which will employ authentic instruments and outstanding players from all over Europe.

■ Giorgio Ciompi, widely known concert violinist, teacher, and member of the Albeneri Trio, has been appointed head of the violin department of the Cleveland Institute of Music. In addition to concert tours here and abroad as soloist and as a member of the Albeneri Trio, Ciompi has made numerous recordings, was a member of the NBC Symphony Orchestra for five years, and concertmaster of the Collegium Musicum, a chamber music group, under Fritz Rikko. In addition to private teaching, he has served on the faculty of the Conservatorio Benedetto Marcello in Venice, Italy, and at the Music Festival in Aspen, Colorado. His new assignment with The Cleveland Institute will begin in September of this year.

■ Dr. H. Grady Harlan has been appointed professor of music and director of public relations for the music department of Howard Payne College, Brownwood, Texas. His duties include teaching of graduate courses in music education, methods of voice teaching, and coaching of one of the School's vocal ensembles. Dr. Harlan returns to Brownwood after a five-year period as editor-publisher of the *Southwestern Musician* magazine, now merged with the *Texas Music Educator*.

■ William R. Fischer, former member of the music staff at Kansas State College, Manhattan, Kans., returns to the college on Sept. 1 as associate professor in charge of the development of the school's choral program. In addition to his duties as choral director, Fischer will inaugurate a chamber opera workship. Though formerly he headed the voice instruction program of Kansas State, 1948-50, he will now have only a limited voice teaching schedule because of the pressure of other duties.

Wolffers Appointed Assistant To Dean at Boston University

Jules Wolffers, associate professor in Boston University's college of music, has been appointed assistant to Dean Robert A. Choate, head of the University's recently established school of fine and applied arts. Professor Wolffers will continue as chairman of the applied music department, director of the preparatory division, and supervisor of the School's workshops and courses for pianists and teachers. In addition, Mr. Wolffers is a contributing editor of the *Musical Courier,* contributing music critic and record reviewer of the *Christian Science Monitor,* and music director of the University's FM radio station WBUR.

National Assn. for Music Therapy To Hold 5th Annual Convention

The Fifth Annual Convention of the National Association for Music Therapy will be held on Oct. 13-15 at the Henry Hudson Hotel, New York City. Under the general theme of "The Dynamics of Music Therapy," this year's meeting will include panel discussions on "The Relationship of the Music Therapist and the Patient," "Music Therapy for Exceptional Children," and "Music Therapy for Specific Syndromes." Heading the list of famous participants, Dr. Howard Hanson, Director of the Eastman School of Music and President of the National Music Council, will address the Convention on "The Relation between Education and Music Therapy." A feature of the Convention will be an exhibit of equipment recently developed for the special clinical needs of music therapists.

Foldi Engaged by Lyric Theatre

Andrew Foldi has been engaged by the Lyric Theatre of Chicago to sing bass roles in three operas next season—*Tosca, Traviata,* and Giannini's *The Taming of the Shrew.* The De Paul University Opera Workshop, directed by Mr. Foldi, appeared on July 10 on the television program "Operation New Horizons," in excerpts from *Faust* and *Otello.* Mr. Foldi sang the role of Mephistopheles, and his pupil, Adele Bykowski, that of Desdemona, in *Otello.* Other leading roles were sung by Lawrence Lane, Marie Sammy Flynn, and Barbara Gilbert.

Manhattan School Announces Registration for Fall Term

The Manhattan School of Music announces that auditions and registration for the fall term will begin on Sept. 13 and will continue until the opening of the School on Sept. 23. A special series of concerts will again be given this season at the School by the Manhattan Orchestra under the direction of Jonel Perlea, Franco Autori, and Hugh Ross. Plans by the Opera Department (John Brownlee, director) will be announced later.

Sunday Orchestra Concerts By Pupils of Monteux

The regular August series of Sunday Orchestra Concerts by The Domain School of Conducting in Hancock, Me., were conducted this year by Joseph Barone, director of the school, and featured Vera Franceschi, Corinne LaComble, and Leon Fleisher (pianists), and Virginia Davis and Katharyna Blum (sopranos). Composed of conducting pupils of Pierre Monteux, it is believed to be the only orchestra made up solely of conductors.

Virginia Davis and Theodor Uppmann have been selected by Mr. Monteux to sing scenes from Debussy's *Pelleas and Melisande* next season with Les Concerts Symphoniques de Montreal. Mr. Monteux has made an arrangement of the orchestral interludes from the opera, which he will conduct for the first time at the same performances.

The season of Domain Chamber Music Concerts, presented by Emery Davis (clarinetist) and Claude Monteux (flutist-conductor), have been so successful that next year the two young musicians plan to have a string quartet in residence in Hancock. Artists who appeared this year besides Davis and Monteux, were Abba Bogin (pianist), Hubert Doris (composer-pianist, whose Sonata in A was performed at the second concert), Virginia Davis (soprano), Emanuel Vardi and Thomas Lenese (violinists).

Northwestern Is First School To Buy the Magnaharp

Northwestern University's School of Music is the first school to purchase an instrument developed just a year ago by the Deagan Company of Chicago. There are only about a dozen Magnaharps in existence; this one is the only improved model so far produced. The instrument resembles and is about the same size as a small organ or piano, but it reproduces the tones of the celesta and the vibraphone. The Magnaharp's advantage over these two instruments is that it produces a louder, more dynamic tone than the celesta, and makes possible more complicated variations than can be produced on the vibraphone. Whereas the vibraphone can only play about four notes at a time, the Magnaharp can play twenty. The new instrument will be used in both the University orchestra and band, and may be used during halftime ceremonies on the football field this fall.

St. Louis Summer Session

John Philip Blake, Jr., president of St. Louis Institute of Music, reports that the six-week summer session of the Institute was attended by students from 22 states. Texas, with 22 students, led the outstate contingents; Ohio was a close second with 20; and California third with 14. The session ran from June 21 to July 30.

THE
MANNES COLLEGE OF MUSIC
courses leading to the
BACHELOR OF SCIENCE DEGREE
DIPLOMA POST-GRADUATE DIPLOMA

Major Fields of Study:

Piano	Tympani & Percussion
Organ	Conducting
Harpsichord	Voice
Strings	Voice (Opera Training)
Harp	Theory and Analysis
Woodwinds	Composition
Brasses	

EXTENSION DIVISION AND PREPARATORY DEPT.

REGISTRATION: Sept. 22nd through 28th
CLASSES BEGIN: Sept. 30th

For information write or call: REGISTRAR
THE MANNES COLLEGE OF MUSIC
157 East 74th Street, New York 21, N. Y. REgent 7-4476

Adelphi Symphony Aids College

Organized over a year ago, the Adelphi Symphony Orchestra of Garden City, N. Y., looks forward to its second season of "bringing fine music within the reach of everyone." Not a student group, the orchestra is composed of professional musicians who devote their spare time to the Symphony in order to raise money for music scholarships to Adelphi College. As a result of last season's series, six scholarships have been awarded for the school year starting this fall.

More Louisville Commissions

Charles P. Farnsley, Rockefeller Project chairman, has announced that **Richard Mohaupt** and **George Antheil** have received commissions from the Louisville Philharmonic Society to write one-hour operas for the Louisville Orchestra. Both operas will be performed four times on the Orchestra's Saturday Matinee series next season. Mohaupt's work will have its premiere in December, and Antheil's in the spring of 1955. Composers of operas receive $4,000 from the Society, covering the commissioning fee and the costs of the libretto and copying parts.

Phi Mu Alpha Sinfonia Award

Instructor **Robert Crane** of the University of Wisconsin School of Music has been awarded first prize of $150 in the 1954 composition contest conducted by Phi Mu Alpha Sinfonia, national music fraternity. The winning composition, "Sonatina 1952," was given its first performance by University of Wisconsin Prof. Gunnar Johansen, pianist, in a broadcast over the Wisconsin State Radio Network in April. Dr. Crane, a graduate of Oberlin College and the Eastman School of Music, recently won second place in a symphonic contest sponsored by the Wisconsin Federation of Music Clubs and the Waukesha Symphony Orchestra.

American Wins French Award

Karen Keys, 22-year-old Oklahoma City pianist, has won the "License de Concert" in Paris, the most important yearly award open to pianists in Europe. Miss Keys is a graduate of the Eastman School of Music and has won a Fulbright grant for graduate study abroad. She is now studying with Jules Gentil under the direct supervision of Alfred Cortot.

RCA Education Committee Scholarship

Glenn E. Jacobson, of Spokane, Washington, a pianist studying at the Oberlin College Conservatory of Music, has won an $800 RCA Education Committee Scholarship for the academic year 1954-55. Announcement of the award was made by Forrest H. Kirkpatrick, education counselor for the RCA committee. Jacobson is the first Oberlin student to win this scholarship.

Covelli Wins Arion Award Among Many Others

John Thomas Covelli, young pianist from Waco, Texas, is the winner of the Arion National Award for the most outstanding graduating senior musician in 1954. Despite his years, Covelli has a long list of accomplishments to his credit. In addition to the Arion Award, he has also won this year the first Dr. George Dasch Award.

He has appeared as soloist with the Chicago Civic Orchestra in Orchestra Hall, Chicago, Dec. 1952, under George Schick; at the Austin, Texas, Spring Concert, April, 1952; and at the Fenger High School (as the result of winning the Gleemen Concert Award in May, 1953). He has also performed on Arthur Godfrey's CBS morning program in April, 1954. In composition, he has won the National Federation of Music Clubs Award for 1950 and 1952. He was the State of Illinois winner in both the Student Division and Marie Morrisey Keith Scholarship Award in 1953, and winner in the Chicagoland Music Festival of 1952. An exemplary student as well as an expert musician, Covelli was named the most outstanding graduating senior of Austin High School in 1954.

Mu Phi Epsilon Scholarships For Music Therapy

Mu Phi Epsilon has announced that five $500 scholarships to be used in the study of Music Therapy have been established in honor of its founders, Dr. W. S. Sterling and Elizabeth Mathias Fuqua. These scholarships will be established at the following schools: Peabody Conservatory, Baltimore, Md.; Ohio University, Athens; Michigan State College, East Lansing; University of Kansas, Lawrence; and College of the Pacific, Stockton, Calif. In addition, a Sterling Scholarship Plaque is to be placed in the Cincinnati Conservatory and the Cincinnati College of Music on which will be engraved each year the name of the senior girl with the highest scholastic average.

Luxembourg Music Composition Contest

The Radio-Luxembourg International Contest for Music Composition will take place in early April, 1955. The competition is for unpublished and unperformed orchestral compositions 15 to 25 minutes in length. First prize will be 500,000 French francs, second prize 200,000 francs, and third prize 100,000 francs. Request for participation should be sent to Secrétariat du Service Musical de Radio-Luxembourg, no later than Jan. 1, 1955. Orchestral scores must be submitted no later than Feb. 1.

European Piano and Violin Competitions

Plans are now under way for the Queen Elizabeth of Belgium Fourth International Competition for Violinists (May, 1955) and the Fifth International Competition for Pianists (May, 1956) to be held in Brussels, Belgium. About $12,000 will be awarded in cash prizes, the first prize being about $3,000. The entry fee is 1,000 Belgian francs (about $20), and contestants must be between the ages of 17 and 30. Americans interested in entering this competition should communicate with the Voluntary Programs Branch, Leaders Division, International Educational Exchange Service, Department of State, Washington, D. C.

Arrangements are also being made for the Marguerite Long-Jacques Thibaud International Contest for violin and piano to be held in Paris in June, 1955. Those wishing information about this competition should also contact the office mentioned above.

Rome Fellowships Offered For 1955-56

The American Academy in Rome is offering a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. The fellowships are open to U. S. citizens for one year beginning Oct. 1, 1955, with a possibility of renewal. The musical composition fellowships carry a stipend of $1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Musical Performers Competition In Geneva

Three hundred and forty-five candidates representing thirty-eight nations have made application to participate in the Tenth International Competition of Musical Performers, which will be held at the Conservatoire in Geneva

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — 26 Fenway, Boston, Mass.
A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 50
Dormitories for Women — Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CHICAGO CONSERVATORY

410 S. Michigan Blvd. — N A S M accredited — HA. 7-0500

CINCINNATI CONSERVATORY OF MUSIC

William S. Naylor, Ph.D., Director and Dean of Faculty
A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. — Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director — 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches for the beginner or advanced student. Virtuoso, B. Mus., M. Mus., Diploma, Teacher's Certificate, Composition, Music Therapy, Sacred Music. Scholarships available. Specializing in preparation of orchestral musicians with Music Education background. Member NASM. Dormitory facilities for men and women.
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
845 South Figueroa Street, Los Angeles 17, California — MU. 8141

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*
Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director — Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET — Catalog on request — NEW YORK 28, N. Y.

The ARTIST-MUSICIANS GUILD, Inc.

SCHOOL OF MUSIC
Pierre de Jean Ceraille, *Dir.*
12 So. Fair Oaks Ave., Pasadena 1, Cal. — SY. 3-1131

BALDWIN-WALLACE COLLEGE

Conservatory of Music
Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July-Aug., 1954, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write Rm. 1011, 113 W. 57 St., N. Y. 19, N. Y.

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa
Conservatory of Music — Paul Bockheim, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga
Founded 1904 — Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

NORTH PARK College — SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean — *A music school on a college campus*
Foster at Kedzie, Chicago 25 — Member NASM

PHILADELPHIA CONSERVATORY

Of Music — 78th Year
Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. — LOcust 7-1877

COSMOPOLITAN SCHOOL OF MUSIC

Bachelor & Master Degrees
Member NASM
306 S. Wabash, Chicago • HArrison 7-4868

Ariel Rubstein, Director — **PORTLAND SCHOOL OF MUSIC** — Catalog upon Request
Confers Degrees of B.Mus. M.Mus. Artist Diploma
931 S. W. King Avenue — Portland 5, Oregon

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart — 612 Fine Arts Bldg.
Chicago 22, Ill. — BR. 8-2411

ROSSINI OPERA SCHOOL

THE OPERA WORKSHOP
LUIGI ROSSINI — *Director*
SUMMER TERM JULY 5 to AUG. 14
50 Central Park W., New York 23 — TR. 7-9385

PHOTO CREDITS:

Page 8 *(Canadian National Film Board);* 10 *(Ken Rarich);* 13 *(Arthur McEwen);* 15 *(Gus Manos);* 20, lower left *(Frank E. Claes);* 20, upper right *(Lignell & Gill);* 22 *(KLT);* 23 *(Longley);* 24 *(Particam Pictures);* 26 *(V. Palleschi);* 28 *(A. Yaron);* 30, lower right *(Bruno of Hollywood);* 38 *(Davidan Studios);* 34 *(H. Hewett);* 41 *(Jack Mitchell);* 42 center *(James Abresch);* 42, lower left *(Oscar & Associates, Inc.)*

from Sept. 20 to Oct. 3. The final concert, in which the Orchestre Romand, under the direction of Mr. Baud-Bovy, will assist the prizewinners, will be broadcast by the Swiss and several foreign stations, and will also be televised.

NYU Offers Music Course For Radio and TV

Dean Paul A. McGhee of New York University's Division of General Education has announced that a new course, "Music for Radio and Television," will be offered during the fall semester. The course, which is designed to assist musicians to adapt their talents to the requirements of video and broadcasting, will be taught for the first time at the Division by Roger Bowman, formerly radio and television announcer. Mr. Bowman has been an instructor at the Juilliard School of Music and the American Theater Wing, and in 1953 was conductor of NBC's "Music Through the Night."

Takacs To Record for Radio Free Europe

Jeno Takacs, member of the artist piano faculty at the Cincinnati Conservatory of Music, has been commissioned by Radio Free Europe, Munich, Germany, to record two hours of his piano compositions. The station will give the world premiere in September of his ballet music, "The Gingerbread Man." The work has been recorded for four hands by the composer and Ellsworth Snyder, one of Takacs' students at the Conservatory.

Sukoenig Directs Chamber Music Concert

A chamber music concert directed by Sidney Sukoenig, with Richard Hahn (clarinetist), Shirley Kidder (pianist), Alfred Ozolins (cellist), and Carl Silfer (violinist) opened the summer season at Syracuse University. Works by Bach, Beethoven, Brahms, and Milhaud were featured on the program.

Iona Harms, concert soprano and teacher, with the two artist pupils who won the 1954 Griffith Music Foundation Award, Mary Joan Fiscella (left) and Ursula Krulls. Another of Mrs. Harms pupils, Helen Dinzik, was last season's Griffith winner; all three have won the Ross Award given by the Paterson Philharmonic Orchestra.

Free Opera Under the Stars

Outdoor grand opera, free to the public, entered its second season in Rochester, N. Y., on July 7 with a production of Puccini's *Madama Butterfly* before an estimated crowd of 12,000, and was repeated three nights later for an even larger crowd. Called "Opera Under the Stars," the productions continue an experiment begun last summer through the cooperation of the Musicians Association, the City, and the Chamber of Commerce. Their success was so great that this year the City appropriated $15,000 to enlarge the project. These operas, believed to be the only outdoor productions of their kind in the country offered freely to the public, are given in the Highland Park Bowl.

Eastman School of Music is tied closely to the project. Leonard Treash, director of the Eastman Opera Workshop, is also the director of these summer opera performances, and the musical talent is recruited largely from the School and the Philharmonic Orchestra.

The title role in *Madama Butterfly* was sung by Claire Watson, former Eastman student who in the last few years has been studying and singing abroad. Now the wife of a University of Rochester professor, Mrs. Watson was enthusiastically received in this first appearance before a Rochester audience. Other leading roles were sung by Richard Gilley, William Dooley, Dorothy Hatch, Marylee Meyers, Merle Puffer, George Buckbee, and Janice Johnson.

Nettl Addresses Mozart Society

Paul Nettl, professor of music history and literature in the Indiana University School of Music, was guest speaker at the annual meeting of the Mozart Society on Aug. 17 in Salzburg, Austria. His address was entitled "Mozart in the U.S.A."

Northwestern University School of Music

George Howerton, *Dean*

Announces: **JOSEPH KNITZER,** Violinist, has been appointed Professor of Violin and Chairman of the Stringed Instruments Department . . . **HAZEL NOHAVEC MORGAN,** Specialist in Music Education, has been appointed Lecturer in Music Education, to give part-time assistance to the graduate program in that area . . . **JOSEPH SZIGETI,** Concert Violinist, will be on campus in the spring of 1955 as Visiting Lecturer in Violin Literature, presenting a series of lecture-demonstrations on the Bach solo sonatas for violin.

Registration for Fall Quarter—September 23 and 24

NORTHWESTERN UNIVERSITY, Evanston, Illinois

CHICAGO MUSICAL COLLEGE

A Division of Roosevelt College

Applied and Theoretical Music, Composition, Musicology, and Music Education. Bachelor of Music and Master of Music degrees.

Bulletin on Request

430 So. Michigan Ave. Chicago 5, Illinois

Manhattan School of Music

Janet D. Schenck, *Director*

BACHELOR and MASTER OF MUSIC DEGREES

Registration for the fall term starts Sept. 13th

For information write to:

Manhattan School of Music

238 East 105th Street, New York 29, N. Y.

STUDIO NOTES

■ Maxine Dorelle, soprano, who divides her time between her own concert engagements and teaching, will present this fall the third season of "Dorelle Opera Cameos." In these lecture-recitals Miss Dorelle sings the leading soprano roles and comments on the story, background, and dramatic highlights of each opera. Miss Dorelle's students will study next season, among other operas, *Faust* and *La Bohème*. The Dorelle Concert Trio will be on tour under the Redpath Mgt.

■ Rose Raymond, pianist and teacher, after conducting her annual summer course for teachers and pianists from July 6 through July 10 in her New York studio, left for a vacation in Pittsfield, Mass. She will resume teaching in New York on Sept. 15.

Tina Paggi, internationally known coloratura soprano now singing and teaching in New York City, announces the success of several artist pupils. Maria Leone, winner of the "Auditions of the Air," is now with the Metropolitan Opera, and scored last season in a Little Orchestra Society performance of Paris and Helen *under Thomas Scherman's direction. Coloratura soprano Alicia de la Cruz, made her debut as Gilda in* Rigoletto *with the La Scala Opera of Philadelphia, and was heard in New York as Oscar in* Ballo in Maschera *with the Longone Operalogues. Theresa Di Jon made her debut as Frasquita in the Watergate performances of* Carmen *in Washington, D. C. Barbara Ann Cleland made her debut as Gianetta in Donizetti's* L'Elisir d'Amore *in a company organized by Salvatore Baccaloni.*

■ Roger Ingham, baritone from the Lucie Lenox Darcy studios, has been featured in leading baritone roles with the Amato Opera Company, and is now on recital tour.

■ Solon Alberti is conducting his 23rd season of summer Master Classes. On the list are Houston, Los Angeles, the University of Utah in Salt Lake City, and the NATS faculty workshops at the University of Colorado in Boulder. Active artist pupils of Maestro Alberti are Betty Hairsten, engaged by the Atlanta Operetta group; Peggy Baker, heard at Asbury Park, at Lambertville Summer Circus, and in the Skaneateles, N. Y. Finger Lakes Lyric Circus; Carmon Saplinger, at the Gateway Musical Playhouse, Somers Point, N. J.; and Jill Kline, completing a stint at the Erie, Pa. Playhouse.

PROFESSIONAL DIRECTORY

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

MADELEINE CARABO-CONE
VIOLINIST — TEACHER
Studio 503, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N.Y.

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0866
Member NYSTA and NATS

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
Teacher of piano. Formerly Matthay representative. Teacher's courses, Six-day Seminars.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.)
CI. 6-8950, other days, KI. 9-8034.

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

ANNETTA SCHNEIDER
TEACHER OF PIANO AND VOICE
Graduate, Russian Imperial Conservatory
Studio: 28 W. 70th St., N. Y. C. 23. TR. 3-7541

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri.
Providence, 385 Westminster St.—Tues., Wed.
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
853 7th Ave., Cor. 55 St., N. Y. C. 19 Circle 6-6938

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty
of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8430

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and
Prospective Piano Teachers.
Faculty member, N. Y. College of Music
171 West 71st St., N. Y. C. SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 West 73rd St., N. Y. C. TR. 4-6045

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Mme. Avis Bliven Charbonnel
Pianist-Teacher
123 Benevolent St., Providence, R. I.

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4612 46th St., N.W., Washington, D. C.

Edwin Hughes
Summer Master Class, July 5-Aug. 14
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

BOOK REVIEWS

By HAROLD SCHONBERG

■ During the course of some 50 years before the public as a composer and conductor, Richard Strauss had much to say about matters pertaining to both arts. He said them extemporaneously and in print; and a selection of the printed writings have just been issued under the title of *Recollections and Reflections* (Boosey and Hawkes, 173 pp., $2.50). These essays turn out to be as stimulating a collection as has appeared in many years. Strauss had definite ideas about music, and he expressed them without pussyfooting. He also displays a brand of wit, at times, as refreshing as it is unexpected. Talking about himself he says: "Now I am usually credited with a good nose for sensational matters and, as certain clever contemporaries have long since found out, I spend my day speculating like a kind of musical tailor how best to satisfy next year's fashions." This is actually Shavian, not Straussian.

A good deal of common sense is ever-present, even when Strauss discusses music critics. "As for my personal attitude towards criticism . . . I wish to say, quite briefly, the following: If my works are good and of any importance for a further possible development of our art, they will maintain their position in spite of all positive opposition on the part of the critics, and in spite of insidious denigration of my artistic intentions. If they are worthless, not even the most gratifying box-office success or the most enthusiastic acclamation of the augurs will keep them alive." Whether or not in his personal life Strauss was able to adhere to so disinterested a set of criteria, I know not; but the idea itself could scarcely be improved upon.

Similarly, when he discusses some of his contemporaries, he puts his finger exactly on what constitutes mediocrity in music: "The public, after all, has two souls, but a third is conspicuous by its absence: it appreciates least of all that art which is neither immediately comprehensible nor eminently forceful. This is the reason for the agonies of disappointment suffered by so many serious musicians whom not even their opponents would accuse of being banal, and of whom not even their friends could say that they were capable of captivating the masses."

There is considerable information on Strauss himself—his ideas about conducting, phases of his early career, aspects of some of his music, reminiscences. Concerning *Der Rosenkavalier:* ". . . the Marschallin must be a young and beautiful woman of 32 at the most who, in a bad mood, thinks herself 'an old woman' as compared with the 17-year-old Octavian. . . . The figure which has so far been most misunderstood is that of Ochs. Most basses have presented him as a disgusting vulgar monster with a repellent mask and proletarian manners, and this has rightly shocked civilized audiences (the French and Italians). This is quite wrong: Ochs must be a rustic beau of 35 who is after all a member of the gentry, if somewhat countrified, and who is capable of behaving properly in the salon of the Marschallin without running the risk of being thrown out by her servants after five minutes. . . . In other words: Viennese comedy, not—Berlin farce."

Strauss' ideas about conducting must necessarily carry weight, because he was one of the greatest technicians ever to step onto a podium. Some of his pet interpretative ideas are unanimously ignored today; his, after all, was a turn-of-the-century German esthetic that is pretty well out of favor. There also was a deep streak of conservatism in him, and it steadily shines through. (The story is not related in this book, but when Strauss heard the music of the young Hindemith he exclaimed, in horror, "But you have talent! You do not need to write this way.")

Anyway, a fascinating book, and one that honors the memory of a great composer. Unfortunately, the editing job is atrocious. There are errors, misspellings, inconsistencies throughout the volume. The publishers say that this is the first of a series devoted to Strauss and his own writings. It is to be hoped that successive volumes will be more carefully presented.

■ Another major composer of our times, Arnold Schoenberg, is represented by a book named *Structural Functions of Harmony* (W. W. Norton, 200 pp., $4.50). Humphrey Searle, the editor, states in his preface that this book "represents the master's final thoughts on 'traditional' harmony and sums up all his conclusions subsequent to the *Harmonielehre.*" Although its basic premises are traditional, the book is more a collection of ideas rather than a systematic text for beginners. Some of it is difficult to follow, especially the concept of "regions," a thoroughly modern view wherein there is only one tonality in a piece, "and every segment formerly considered as another tonality is only a region, a harmonic contrast within that tonality." Schoenberg discusses this thoroughly, and presents some fascinating musical analyses, especially of some of his own works. Naturally this book is only for the professional or for the expert; it is technical nearly all the way through.

■ A biography of *Antonin Dvorak* by Otakar Sourek (Philosophical Library, 137 pp., $3.75) is a stiffly written work that adds little or nothing to biographies previously available in English. It is, moreover, shot through with approved Communist doctrine. How naive it all sounds! "The local inhabitants venerated and loved Dvorak with devotion, sincerity and admiration not only because they felt in him the great artist, but also, and not the least, because they knew him as one who sympathized with the working people." And so forth.

■ Kathleen Dale's *Nineteenth Century Piano Music* (Oxford University Press, 320 pp., $3.40) is a survey of the standard piano repertoire. There is nothing very stimulating or, indeed, perceptive about the contents or the writing, but the information is accurate, and pianists who browse through it might come up with ideas about recital pieces. Some strange omissions, especially in the French school, can be noted; there is nothing, for instance, on Chabrier or Saint-Saëns or Fauré; and any book on 19th-Century piano music that omits Fauré is doing an injustice to the subject and to the reader.

Other Books Received

Music of the Ancient Near East, by Claire C. J. Polin (Vantage Press, 138 pp., $3.00). This book covers mostly Biblical times. Not much is known about the subject, as the author is the first to admit, but she presents a good, simplified introduction to what is known.

A Check List of Thematic Catalogues, prepared by a committee of the Music Library Association (New York Public Library, 37 pp., 50c). A handy tool for the researcher, lecturer, or student. This check list contains 362 items covering 129 individual composers. Did you know that such composers as Franz Hoffmeister, Idelphons Michl (I never had heard of him, either), Bernhard Molique and Anton Rosetti have been graced with thematic catalogues of all or some of their work? This check list will tell you where to find them.

THE DANCE

By ROSALYN KROKOVER

Bruce McClure and Andrew Rolla are accompanied by champion bagpiper Thomas Pearston in the Highland dance "Double Swords," one of many traditional Scottish dances presented by the Celtic Ballet of Scotland during its three-week season at Jacob's Pillow Dance Festival, near Lee, Mass.

■ During the summer dancing generally takes to the hills, and the countryside is dotted with festivals and schools at many points east of the Rockies. This year was no different in that respect. But, for the first time, two young impresarios, D. (for Danny) D. Livingston and Hope Sheridan, braved the heat and the relatively empty summer look in New York City and created a series of six consecutive dance concerts called, appropriately enough, New York City Summer Dance Festival.

The programs were presented by the YM-YWHA in its air-conditioned Kaufmann Auditorium, and the seats were reasonably priced. Attendance was excellent and enthusiasm high. The variety-type of program gave the audience an opportunity of seeing works by several dancer - choreographers for the price of one admission —which was a fine idea, because the individual dancers were able to choose what they considered their best works without the responsibility of an entire program. And, if a dancer was sufficiently impressive, there would be a following for a solo concert at some future date. There were some 20 dancers, either soloists or members of various companies. Three to five different dance personalities performed on each program.

Alexandra Danilova was featured on the first and second evenings. She offered a new *pas de deux* choreographed by Karel Shook, and also the duet from Massine's *Le Beau Danube*. Danilova's reception could best be described as "hysterical." Over the many years that she has appeared in this country she has collected a huge and devoted following who are completely uninhibited. In the new dance she was partnered by a promising young male dancer, Michael Lland. Already a neat technician with an easy style, he is one to watch. Danilova's other able assistant was Roland Vasquez. Inesita and Katherine Litz were also on the first program. It was good to see Miss Litz in two of her best dances, *Twilight of a Flower* and *The Gylph*. The latter, a take-off on surrealist art, is inventive and imaginative. It is not dancing really, but merely skillful manipulation of a long tubular piece of jersey. However, the potential of the idea is fully explored in the right length of time, leaving the spectator amused and satisfied. The lion's share of the program went to Inesita, who had given several concerts of her Spanish dances during the winter season.

With Danilova on the second program were four other dancers. Three were newcomers to us. Two—Audrey Golub and Alvin Schulman—were of the modern school, with the usual strong technique and insufferable choreography. Geoffrey Holder and his versatile group from Trinidad were something else again. Holder is a native dancer in the full sense of the word. He makes no attempt to polish his dances to suit the so-called American taste. There just doesn't seem to be anything he can't do in the way of intricate native movements. Unfortunately he and his company were placed last on a long drawn-out program. Under these conditions, his extended works, already bogged down with two much forced stage business, seemed doubly long.

Mara and her Cambodian Ballet was what threw the program way out of balance. Her share was not only too long, but through the years her work has taken on a pseudo-Oriental sheen that does not wear well.

Among the other well-known dancers who appeared were Charles Weidman, Paul Draper, Lillian Moore, Pearl Primus, and Myra Kinch.

■ In the Berkshires, Jacob's Pillow, under the direction of Ted Shawn, is having one of its busiest seasons. The school is filled to capacity and, for the first time, classes are open to nonresidents. There are a lot of new faces on the faculty and in the dance concerts. The week-end we visited the Pillow, Margaret Morris and her Celtic Ballet of Scotland shared the Program with Ram Gopal, the Hindu dancer. Both were imported by Ted Shawn.

It was a privilege to have the opportunity of seeing the traditional dances of Scotland performed with true authenticity. On the other hand, the original choreography of the Scotch group was far below our professional standards. Ram Gopal has appeared in this country before. He has an exciting virtuoso technique but as a performer he is too audience-conscious for our taste.

At New London, Aug. 19 through 22, the seventh annual American Dance Festival, sponsored by Connecticut College, presented premieres and familiar works. New works were supplied by Doris Humphrey, Jose Limon, Yuriko, and Daniel Nagrin. Prominent guest artists were Charles Weidman and his company, Pauline Koner, and Margaret Dietz.

Glamour Guide

ROSE RETI
Hair Stylist
Color Specialist
1 E. 53rd St., New York 22, N. Y. PL. 3-9586

Ellene For Ever-youthful Facial Beauty and Contour Perfection
By Appointment, 9 East 67, N. Y. C. — BU. 8-5016

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Dr. Rudolph Ganz (left) conferring the Doctor of Music degree on Robert Carter at Chicago Musical College. Mr. Carter has studied with John Powell, Percy Grainger, Glenn Dilliard Dunn, Dr. Ganz, Olga Samaroff, holds B.S. and M.A. degrees from George Peabody College as well as a B.M. from Chicago Musical College, and is president of the North Carolina M.E.A. He will be host to Dr. Ganz and Dr. Allison on Oct. 18 and 19.

Lilie Wollin, winner of the Artist Class First Prize ($750) in the Guild Recording Event. A pupil of Rosina Lhevinne since 1947, Miss Wollin was a scholarship honor student at the University of California (Los Angeles), and is a member of Sigma Alpha Iota.

Over 38,000 piano pupils were auditioned this year by adjudicators sent out by the National Guild of Piano Teachers. The city with the largest enrolment is New York; the state with the largest enrolment is Texas; and the state with the largest percentage growth of membership is California. Almost every major orchestra in the country, through competitions for young talent, has chosen a Guild Diploma Winner for soloist in either regular series or young people's concerts. The next Guild event is the Recording Festival; opening date for enrolment is Oct. 1.

Harold Weiss of the Eastman School faculty flew to Erie, Pa., July 16 to conduct a piano workshop at Villa Maria College, and is engaged to give a longer course next summer.

Two pupils from the studio of Marguerite Bartholomew in Atlanta—Hamilton Smith and Priscilla Goodwin—received first and second prizes ($25 and $15) from the Guild in the State of Georgia H.S. Diploma class. Hamilton Smith, who has been selected as assistant conductor and accompanist for Emory University Glee Club, will continue his piano study with Miss Bartholomew.

Wilhelmina Hoffman, chairman of the Guild in Caldwell, Idaho, is adjudicator for the National Federation of Music Clubs in Boise, and also for the Idaho High School Festival.

Leo Podolsky is conducting classes in several cities this summer instead of going to Europe. So far, 38 states have been represented in his classes.

Alma Leighty, chairman of the Altoona, Pa., chapter of the Guild, and teacher of many award-winners, is at present in Mexico pursuing her hobby of painting.

Four award-winning pupils of Nina H. Overleese of Tyler, Texas—Jo Ann Malone, Robert Grant Burns, Linda Kay Beall, and Shelby Jean Kirby—were presented in recital by the Corsicana MTA, and have been engaged by the Birmingham, Ala., chapter of the Guild for a spring, 1955, recital at the Birmingham College of Music.

Cecil Berryman's "King Aksarben" was played by the Omaha Symphony Orchestra, Richard Duncan conducting. His son, Edward Berryman, recently gave a recital in Northrop Hall at the University of Minnesota.

John Covelli, Guild H.S. Diploma pupil who has studied with Harriet Kay of Chicago for 13 years, won $100 in cash and an appearance with the Chicago Business Men's Orchestra (sponsored by the Federation of Music Clubs) in a program given for the Music Merchants Convention in Chicago.

Elizabeth Simpson is vacationing at Lake Tahoe in the Sierra Nevada Mountains, after presenting her artist pupils in a series of recitals at the Berkeley City Women's Club.

MME. SIMON **BARERE**
PIANIST - TEACHER
200 W. 57 St., N. Y. 19 N. Y. CO. 5-1860

MAE GILBERT REESE PIANO STUDIOS
Accredited Associate Teachers
Los Angeles 46—Tel. HE. 2396 Long Beach—Tel. 660-43
1330 N. Crescent Heights Blvd. 132 Pine Ave.

CLARENCE BRIDENSTINE
PIANO STUDIOS
Faculty Member of N.G.P.T.
5305 W. 9th St., Los Angeles 36, Cal. WAlnut 4687

Dorothy **JUDY KLEIN**
CONCERT PIANIST
Adjudicator & Faculty Teacher, N.G.P.T.
213 Roycroft Ave. Long Beach 3, Cal.

TETRACHORDS?
Useless for reading and playing IN key. Learn scales in a different way. One Lesson.
EFFA ELLIS PERFIELD
723 N. Highland Ave., Los Angeles 38, Cal.

EDNA K. WEES
TEACHER OF PIANO
Faculty Member of N.G.P.T.
5365 Fountain Ave., Los Angeles 27, Cal. HO. 5-2748

ELLIOT GRIFFIS
COMPOSER — TEACHER
D. Mus. • CMTA • ASCAP • NGPT
141 W. Swall Dr., Los Angeles 48, Calif.

NEW MUSIC

By J. KENNETH WILSON

■ MENOTTI: Ricecare and Toccata on a Theme from *The Old Maid and the Thief*. The Ricecare is imitative in style, contains a cadenza which builds to a remarkable climax, and provides an admirable prelude to the Toccata. The direction, *sempre legato*, at the beginning takes the place of phrase markings. Rarely does the composer go outside the limits of a diatonic seven-note scale, except to embellish a modulation, and the harmonies produced by the passing of lines in this narrow framework are both sensitive and satisfying. The Toccata makes no pretense of profundity, but displays expert craftsmanship in molding a simple theme into an extended and effective work. The harmonic idiom is much the same as in the Ricecare except that more use is made of chromaticism. The work bears the inscription "for Ania Dorfmann." *G. Ricordi & Co., N. Y.* ($1.25).

■ ENGLISH ADAPTATION OF MOZART'S *THE IMPRESARIO:* Mozart composed this little "Singspiel" in 1786 to a libretto by Stephanie the Younger, author of the libretto for *Die Entführung aus dem Serail*. This delightful one-act comedy takes a lively dig at the problems of an opera manager. The over-expanded libretto has often been the object of revisions intended to strengthen the framework on which Mozart constructed his music. The new English adaptation by Giovanni Cardelli reduces the original cast from ten to five, thus eliminating the lengthy and irrelevant dramatic auditions which have no connection with the music. This also accounts for a reduction in the length of the purely spoken material. In its new form *The Impresario* lasts approximately 55 minutes. The work is scored for two Flutes, two Oboes, two Clarinets, two Bassoons, two Horns, two Trumpets, Timpani, and Strings. Orchestral materials are available on rental. *G. Schirmer N. Y.* (Vocal Score $3.00). G. W.

■ CHORAL SERIES FOR MEN'S VOICES: A series of eight arrangements by Charles Touchette (TTBB with piano accompaniment, from settings of traditional folk materials) of such items as the Bach-Gounod "Ave Maria" (CM 6720) and the Beethoven "Creation" Hymn (CM 6719). As might be expected, the Bach-Gounod and Beethoven numbers are treated in a traditional manner, while the rest of the songs exhibit a "lush" harmonic style. In the folk category, there are arangements of "The Arkansas Traveler," (CM 6721), "The Dying Soldier," (CM 6723) and "Old Joe Clark" (CM 6724). "My Soul's Gonna Rise Again," a spiritual (CM 6722), "This Train" by O'Hara-Dickson (CM 6725), and "Parking Space" by Schmertz (CM 6726) complete the series. The arrangements offer no great complexities for performers, and would be suitable for high school or college male choral groups. *Carl Fischer, Inc., N. Y.* ($.20 and $.25). G. W.

■ SIMPLIFIED ARRANGEMENTS FOR SCHOOL ORCHESTRAS: The high school orchestra director's eternal problem is to find music that is technically not too complex and at the same time musically interesting. Many great works are beyond the abilities of young students, and music written especially for such groups are often not worth the effort. This new collection of transcriptions by Karl D. Van Hoesen and Frederick Hunt is a partial answer to the problem. The quality of the six items included is particularly high: Toccata (Frescobaldi), Concerto Grosso No. 3 (Corelli), Suite from *Dido and Aeneas* (Purcell), "Venus and Adonis" (John Blow), Fantasia con Imitazione (Bach), and the Symphony No. 12 (Mozart). In Mr. Van Hoesen's words, "The attempt here is to present some of the great music of the past in a form which retains its original greatness of style, but which at the same time renders the music playable even where only average facilities are available." Parts are available for all standard wind and brass instruments, as well as for strings. *Carl Fischer, Inc., N. Y.* (Full score $7.50, Piano-Conductor score $2.00, parts each $1.00). G. W.

■ BRANDENBURG CONCERTOS ARRANGED FOR ORGAN AND PIANO: Three excerpts by Bach (Finale from the Brandenburg Concerto No. 2, Second Movement from the Brandenburg Concerto No. 5, and the Finale from the Brandenburg Concerto No. 5) arranged for organ and piano combination by W. A. Goldsworthy. Ideally, Compositions should be performed on the instruments for which they were written, but Bach's music sounds well in almost any combination. The arrangement at hand seems to be intelligently handled and, if competently performed, should sound excellent. *H. W. Grey Co. (Novello), N. Y.* ($3.00). G. W.

■ "THE LIVING DESERT," Three Themes—a suite for piano. Three themes selected from Walt Disney's recent cinema success "The Living Desert" are now available as a suite for piano. The film score was composed by Paul Smith; the piano arrangement at hand is by E. Charles Eggett. The characteristic titles are "The Living Desert" (a tone poem), "Kangaroo Rat," and "The Desert Blooms." These pieces, of only modest difficulty, exhibit a pleasant lyrical style. The piano reduction has been capably accomplished by Mr. Eggett. *Walt Disney Music Company, N. Y.* $1.00.

A CHAPPELL Song
Will Insure A Successful Recital

ARNOLD BAX
Cradle Song ..... .60
Green Grow The Rashes, O! ..... .60
I Heard A Piper Piping ..... .60

FRANK BRIDGE
Isobel ..... .75
O That It Were So ..... .60

ERIC COATES
Bird Songs At Eventide ..... .60
The Fairy Tales Of Ireland ..... .75

HAROLD FRASER-SIMSON
Christopher Robin Is Saying His Prayers .60

EDWARD GERMAN
Waltz Song from "Tom Jones" ..... .60

GEORGE KLEINSINGER
Goodnight, Sweet Princess ..... .60
The Courtship Of Old Joe Clark ..... .60

EUGENE LOCKHART
Mother Of All ..... .60

ROGER QUILTER
Fairy Lullaby ..... .60
Go, Lovely Rose ..... .60

W. H. SQUIRE
Three For Jack ..... .60

KURT WEILL
Three Walt Whitman Songs 2.00

HAYDN WOOD
A Bird Sang In The Rain ..... .60

WRITE FOR A THEMATIC CATALOGUE OF CHAPPELL STANDARD SONGS

CHAPPELL & CO., INC.

RKO Bldg., Rockefeller Center New York 20, N. Y.

Grace Curtis
PANVINI—RICE
TEACHERS OF VOICE
853 7th Ave. (Apt. 5A) N. Y. C. 19 CO. 5-0846

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N.Y. 23, N.Y. TRafalgar 3-5974

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
875 Carnegie Hall, N. Y. C. 19 CI. 6-7310

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 53rd Street New York, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

GRACE HOFHEIMER
Studio 811, 113 West 57th Street
Tel. Circle 7-8178
INQUIRE ABOUT "COURSE FOR PIANO TEACHERS"

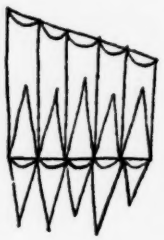
GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

HANS J. HEINZ
EDUCATION FOR THE PROFESSIONAL SINGER
Faculty Peabody Conservatory, Baltimore, Md.
170 E. 79 St., N. Y. C. REgent 4-6324

SACRED MUSIC



By LEON CARSON

A New Church Year

■ Another season of sacred music will begin in September, when musical activities are once more resumed in churches throughout the land. Perhaps the summer has provided time for organists and choirmasters to make good resolutions, consider fresh ideas, and strengthen ambitions. We hope so, for the field of sacred music can be enlarged in scope, and improved in quality and effectiveness.

We should like to see, for example, more uniformly excellent oratorio performances within and without the church edifice by skilled performers who understand their art thoroughly. We should like to find more choirmasters who realize the physical limitations of young voices. And we should like to see an increased standard of remuneration for the church musician. We look for a more sensitive approach by contemporary composers, particularly in the smaller forms, that will enhance the text without overburdening it or destroying it by cheap effects.

The importance of the professional solo voice in church seems to be somewhat on the wane. Without trying to minimize the all-important function of choral music in church services, it is our opinion that the most direct appeal to a congregation is made by a soloist, provided he is both competent as a singer and temperamentally sympathetic to the requirements of sacred music.

Although many churches are becoming more music-minded than they once were, the question of salaries for musical services rendered still looms very large (or small) in the minds of the budget committee. While many estimable men and women who *like* music serve on these committees, they frequently underestimate the importance of music in furthering the primary aims of the church. If there must be curtailment of expenses, music is generally the first item to suffer. And the economies effected are sometimes unrealistic and unfair, professional artists being paid handsomely at the expense of the overworked choir and organist. Young singers especially, who while singing in church choirs are studying voice and oratorio repertoire in preparation for future church singing, should be encouraged in a substantial way in return for conscientious work. Churches could be leaders in the encouragement of aspiring young singers and instrumentalists.

We hope to see more organ recitals scheduled on the calendar of church musical activities. An increasing number are being given by leading organists in large cities and over the radio, but so far there has been scant encouragement from either the public or the critics. Few prominent critics even attend organ recitals, and seldom, if ever, is a church organ recital reviewed in the press. The concert organist fares somewhat better in this respect.

Much has been done in America to improve the quality and effectiveness of church music, but much remains to be done.

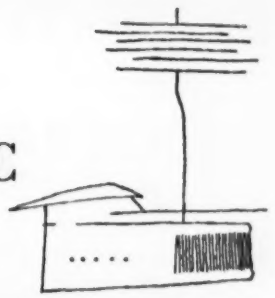
New Organist at St. John Cathedral

■ Alec Wyton took over his new duties as organist and choirmaster at the Cathedral of St. John the Divine, New York, on Aug. 29. Mr. Wyton was previously organist at Christ Church Cathedral of St. Louis, Mo. He is a fellow of the Royal College of Organists and the American Guild of Organists.

American Organist in London

■ Searle Wright, organist and choirmaster of St. Paul's Chapel, Columbia University, was heard in an organ recital in Westminster Abbey, London, on Aug. 12. His program, we are glad to state, included works of three American composers—Seth Bingham, Walter Piston, and Leo Sowerby.

REVIEW OF RECORDED MUSIC



Mme. Kurenko Sings Rachmaninoff and Moussorgsky

Bringing a unique understanding and a special warmth to the songs of Rachmaninoff and the Moussorgsky grouping known as "The Nursery,"

Maria Kurenko makes her recording debut with Capitol Records. The artist studied with Rachmaninoff for a time, and in these songs one senses a complete mastery of the Russian vocal literature. Mme. Kurenko's voice is highly appealing and has considerable carrying power. The use of the Russian language adds an authentic stamp. First-rate piano support is furnished by Vsevolod Pastukhoff. Capitol's FDS sound is commendable. *Maria Kurenko, soprano; Vsevolod Pastukhoff, piano. Capitol* P-8265—$5.70. G. W.

Two Britten Works Coupled

The film which was made in 1945 demonstrating the various orchestral instruments and titled "A Young Person's Guide to the Orchestra" has become a permanent part of the audio-visual library in many schools. The annual presentation of this work to new students has contributed immensely to the popularity of Britten's variations on Purcell's theme. This new release of the work is actually the second LP recording, a previous performance under the direction of Sir Malcolm Sargent having been pressed by Columbia. In many ways this latest version is preferable. More rhythmic freedom has been given the solo instruments. A more defined beat is evidenced in other appropriate passages. The variation for trumpets becomes exciting at a more rapid tempo. The actual recorded sound is richer. This disc is backed by the "Four Sea Interludes" and "Passacaglia" from the opera *Peter Grimes. The Concertgebouw Orchestra of Amsterdam, Edward Van Beinum conducting. London* LL-917—$5.95. A. D.

Recognition for Johann Christian Bach

It is interesting to note that one time the fame of this talented son of Johann Sebastian Bach exceeded that of his father, but a glance at a record catalog reveals that a minimum of this composer's enormous output is available to the public. In fact, the four works included in this grouping are LP premieres. In 1750 the symphony as a form was just gaining its independence from opera. At first it emerged as an orchestral sonata, usually in three movements. Both the Sinfonia in E-Flat Major (for Double Orchestra) and the Sinfonia in D Major follow this plan. The Sinfonia Concertante in A Major for Violin and 'Cello is an exception to this rule and follows a two-movement model. Both this work and the Concerto in E-flat Major for Cembalo and String Orchestra are more Baroque in character, and each seems to spring from the Baroque concerto grosso form. Performances of the four works are direct and have an air of authenticity. There are moments, however, of faulty ensemble playing. *The Vienna Symphony Orchestra, Paul Sacher conducting; Walter Schneiderhahn, violin; Nikolaus Hibner, 'cello; and Gustav Leonhardt, cembalo. Columbia* ML-4869—$5.95. G. W.

Mattiwilda Dobbs In Superb Recital

This "Song Recital" proves Miss Dobbs to be a first-rate singer of French art songs and German lieder. The album features three German and three French composers: Schubert, Brahms, Hugo Wolf, Fauré, Reynaldo Hahn, and Chausson. For the artist's vocal prowess and for her vocal qualities we have only praise. The French songs emerge with an admirable delicacy. An interpretative depth for German lieder will doubtlessly come with time. Flawless, artistic accompaniments are supplied by Gerald Moore. *Angel* 35094—$5.95 & $4.95 (thrift pack). G. W.

A Preferable "Messiah"—Complete

Perhaps this is not the definitive recording of the most popular of all oratorios, but for many reasons we prefer it to other existing LP versions. Sir Adrian Boult and the London Symphony Orchestra seem to plod at times, and certainly there could be more genuine excitement. As for the recorded sound, the recent Westminster-Scherchen version has a slight edge in brilliance. But Boult's interpretation is certainly more orthodox and far more convincing than the competitive Scherchen reading. London's soloists (Jennifer Vyvyan, soprano; Norma Procter, contralto; George Maran, tenor; and Owen Brannigan, bass) are at least on a par with those of the previous releases. Particularly outstanding is the work of soprano Jennifer Vyvyan. It seems to this reviewer that the real difference lies in conductor Boult's more normal interpretation. The performance at hand is a realization of Handel's original manuscript. "Messiah" enthusiasts will certainly be more at home with this latest recorded effort. *London* LLA-19 (4 LP's)—$23.80. G. W.

Paul Creston, American Symphonist, Acclaimed!

A premiere of significance has occurred through the agency of the National Symphony Orchestra in the first recording of Paul Creston's Second and Third Symphonies. The former work is youthfully vital in its rhythmic earnestness. Although occasionally brash, it never loses an immediately evident charm. However, it is the Third Symphony which is the *pièce de résistance* in this recording. Here Creston has not only written a work of heroic proportions, but he has also created a kind of tonal painting of the life of Christ which can be followed as it transpires through the tortuous "Way of the Cross," the driving of the nails, to the mystical Ascension. Creston's use of Gregorian melodies is more than ingenious. The careful listener may spot a few minor derivatives such as Stravinsky and Vaughan Williams, but the over-all concept of the music is more often marked by profound originality. *National Symphony Orchestra conducted by Dr. Howard Mitchell. Westminster* WL-5272—$5.95. A. D.

MUSICAL ACROSTIC No. 8

Prepared by DR. CHARLES KENT, Music Faculty of the University of Mississippi

WORDS

A. 177 33 78 41 118 15 102 81 125 25 89 154

B. 14 190 61 55 83 144

C. 95 126 31 149

D. 189 77 129 111 37 8

E. 161 64 139 157 21 59

F. 71 63 4 105 173 24 11 96

G. 66 166 52 20 99

H. 194 3 127 32 148 19 29

I. 5 39 1 12 103 47 120 134 141 155

J. 94 198 42 107 183 26 143 44

K. 46 62 167 156 53

L. 128 30 49 193 54

M. 110 36 137 75 100 153 6 43 132 51 60

N. 69 136 160 150 162

O. 45 186 178 70 115 90 133 180

P. 168 74 197 98 7 130 104 17 84 116 145 176

Q. 10 187 106 91 73 191 151 117 40 164

R. 170 88 68 147 184

S. 181 138 35 135 80 93 192

T. 169 146 171 109 27

U. 23 172 67 16 142 79

V. 158 65 108 174 92 76

W. 72 182 112 50 86 165 97 123 121

X. 140 18 159 131 85 57 9 13 152 113

56 28 2 34 114 48 87 101 196

Y. 38 185 22 195 58

Z. 119 163 188 82 175 122 124 17

DEFINITIONS

Title of opera by Handel, play by Shakespeare
Not commiserated with

Ger. composer, 1822-1882, "Im Walde" symphony
One of Debussy's "Images"

Oratorio by Carissimi

Massenet's "Elegie" is part of incidental music to this play (with "Les")
Venetian composer (1667-1740)

Saint in "title" of chorale on which Brahms based variations
Composition by Satie orchestrated by Debussy
In music, placed the upper voice below the lower
She sang the leading role in "The Consul"
Famous musical essayist at Edinburgh University
French opera composer (1741-1813) (First and last names)
A maxim

King in title of Mozart opera

Title of famous volume of vocal compositions by Caccini
Composer of "The Dying Poet", "The Last Hope" (1829-1869)
Favorite exclamation, meaning "alas", of Italian operatic heroines
To turn an oar blade almost horizontal when out of water
Musical rate of speed

French opera composer (1799-1862)
First name, popular negro chanteuse
Post meridiem part of Debussy title (Eng.)
Composition for string quartet by Maliplero

Colloquially, those things in a law which make it effective
An instrumental movement in the middle of a choral work, as in Handel's "Messiah"

1i 2X 3H 4F 5i 6M 7P 8D 9X 10Q 11F 12i 13X 14B 15A 16U 17F

18X 19H 20G 21E 22Y 23U 24F 25A 26J 27T 28X 29H 30L 31C

32H 33A 34X 35S 36M 37D 38Y 39i 40Q 41A 42J 43M 44J 45O 46K

47i 48X 49L 50W 51M 52G 53K 54L 55B 56X 57X 58Y 59E 60M

61B 62K 63F 64E 65V 66G 67U 68R 69N 70O 71F 72W 73Q 74P 75M 76V 77D 78A 79U

80S 81A 82Z 83B 84P 85X 86W 87X 88R 89A 90O 91Q 92V 93S 94J 95C

96F 97W 98P 99G 100M 101X 102A 103i 104P 105F 106Q 107J 108V

109T 110M 111D 112W 113X 114X 115O 116P 117Q 118A 119Z 120i

121W 122Z 123W 124Z 125A 126C 127H 128L 129D 130P 131X 132M 133O 134i

135S 136N 137M 138S 139E 140X 141i 142U 143J 144B 145P 146T 147R

148H 149C 150N 151Q 152X 153M 154A 155i 156K 157E 158V 159X 160N

161E 162N 163Z 164Q 165W 166G 167K 168P 169T 170R 171T 172U 173F

174V 175Z 176P 177A 178O 179Z 180O 181S 182W 183J 184R 185Y

186O 187Q 188Z 189D 190B 191Q 192S 193L 194H 195Y 196X 197P 198J

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definition. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the October issue.

SOLUTION TO MUSICAL ACROSTIC No. 7

WORDS

A. Arcicembalo
B. Scotti
C. Cities
D. Hoquet
E. Ole
F. Etouffe
G. Naif
H. Batterie
J. Einst
K. Root
L. Gabrilowitsch
M. Solo
N. Twitch
P. Ysaye
Q. Libretti
R. Enharmonic
S. Atonal
T. Natoma
U. Downtown
V. Impressionism
W. Down in the Valley
X. Empfindsamer
Y. Anvil

A. Schoenberg — *Style and Idea*

The time will come when the ability to draw thematic material from a basic set of twelve tones will be an unconditional prerequisite for obtaining admission into the composition class of any conservatory.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

ALODIA DICIUTE
TEACHER OF SINGING
Operatic Coaching
Studio: 1229 Kimball Bldg. HA. 7-7755

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
734 Fine Arts Bldg., Chicago, WE. 9-9525

NELLI GARDINI
TEACHER OF SINGING
Chicago Conservatory Fine Arts Bldg.

BRUNO GLADE
CONCERT PIANIST - TEACHER
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

LEO HEIM
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

MAURICE G. IVINS Baritone, Teacher of Voice
ANNADAZE Piano, Coach—Accompanist
Northern Indiana Conservatory South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

ESTHER **LABERGE** CHARLES
TEACHERS OF SINGING
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
611 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8102

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 3-5389

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4978

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

DONALD STROUP
Piano - Theory
Chicago Conservatory

FRED TRULL
TEACHER OF SINGING
Member of NATS
Studio: 711 Kimball Bldg. HA. 7-7755 Res. WH. 4-5620

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

GEORGE WEBER
BASSO — CONCERT ARTIST
313 Marengo, Forest Park, Ill. FO. 6-4874

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

BEAUX ARTS PRODUCTIONS
MARJORIE DARE, Soprano
Consultant: Concert, Opera, Radio, Screen
545 Fifth Ave., New York 17, N. Y. VA. 6-5859

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE**—*soprano*
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
Presenting "DORELLE OPERA CAMEOS"
Opera Studio 73, 1425 Broadway, N. Y. C. — OX. 5-0745

MICHELE **FONTICOLI**
Tenor — Teacher of Singing — Author of "New Theories on the Art of Singing," endorsed by Conservatories of Italy.
58 W. 70 St., N. Y. 23, N. Y. SC. 4-8179

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

PHI BETA
National Music and Speech Fraternity
Edna Wallace Johnston, President
1401 Grove Terrace, Winter Park, Florida

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Marie Marti — *National President*
18240 Meyers Road, Detroit 35, Michigan

INTERNATIONAL

MARGHERITA BARTELLI
Operatic Soprano
Naples • Milan • Rome
1954-55 European Tour—Athens Concerts, Venice

"Today, operatically speaking, things are boiling up vigorously all over the country in the form of local opera companies. One of the finest and most active is at Tulsa, Oklahoma."

. . . . from The Metropolitan Opera Association's program for performance of *Rigoletto*, May 11, 1954, Oklahoma City.

— *Seventh Season* —

La Traviata - - - - **November 4 & 6, 1954**

La Bohème - - - - - **April 28 & 30, 1955**

1610 SOUTH BOULDER
TULSA 19, OKLAHOMA

TULSA
OPERA
INC.